

Cut Rate Agencies a Menace to the Theater



MARCH 16, 1918

NOTICE TO READERS: When you finish reading this magazine, place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping. No address. — A. S. BURLISON, Postmaster-General.

PRICE TEN CENTS



LOUISE HUFF  
Star in Paramount Pictures

For an Honest Opinion Read The Mirror Reviews

Jesse L. Lasky presents  
**Jack Pickford**  
 in "Huck and Tom"

Scenario by  
 Julia Crawford Ivers  
 Directed by  
 William D. Taylor  
 By arrangement with  
 Mark Twain Co.

or "The Further Adventures of Tom Sawyer"  
 by Mark Twain

*A Paramount Picture*



## Another Chance to Get the Money

**I**F you saw the dollars fade away  
 because you didn't book Jack  
 Pickford's first Mark Twain picture,  
 "Tom Sawyer," while it was new,  
 get busy now.

The second is greater, better than  
 the first.

The millions who thrilled at Mark Twain's classic,  
 who read with quaking hearts of the perilous trip  
 through the black cave and who rejoiced with  
 Tom when he found the hidden gold, will come  
 to thrill again at Jack Pickford's wonderful de-  
 lineation of their boyhood hero.

Jack Pickford and Mark Twain are names that  
 have already made good in pictures to the satis-  
 faction of thousands of exhibitors.

Let them make good for you!







# DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, MARCH 16, 1918

No. 2047

## CUT RATE AGENTS AND SPECULATORS PRESENT SERIOUS MENACE TO THEATER

**Short-Sighted Policy of Managers Responsible for Disrepute in Which Theatrical Business Is Held by Public and Congress—Producers Can Combat Evil by Selling Tickets for Attractions at Same or Lower Price Than Charged by Agencies**

Unless a way is found soon to ban the activities of speculators and cut rate ticket agents the theatrical business is threatened with serious disaster. Such is the opinion of a prominent theatrical manager with whom a MIRROR representative talked yesterday. The manager, who for obvious reasons did not wish his name to be mentioned, declared that the powerful position of the ticket speculators and cut rate agents in the theatrical world at the present time provided a menace to the successful continuance of the theater as a big and wholesome force in the field of amusements.

He declared that their predatory aggressiveness, their ability to continue in business despite the various means and methods of managers to uproot them had brought the theater into greater disrepute with the public than any other single factor, and that the passage of legislation is positively essential if the theater is to regain the confidence and respect of the people.

### Short-Sighted Policy Responsible

"It may be pointed out," the manager said, "that a certain greed on the part of theatrical producers has made the appalling condition possible. However, it is not so much greed as it is short-sightedness that is responsible. And no one regrets this policy more than the producers themselves. Now they find themselves struggling to solve a problem which is growing day by day and which threatens to master them completely if it is not shortly settled.

"There is a cut rate agent operating in New York today who has become immensely wealthy and who is making more money than any theatrical producer on Broadway. He advances money to tide a manager over a production, and in return he arranges for blocks of seats which he sells to his ever growing list of patrons.

"Now the only way for managers to combat him is to sell tickets for their attractions at the same price or even a lower price than the agent charges for them. But no manager seems to possess the initiative to start such a policy. He continues to sell the agent tickets at a low rate, which are in turn sold at about half the price at which they are advertised at the box office. And when a person spends \$2.20 at the box office, and learns later that his friend in the adjoining seat spent \$1.10 at a cut rate agency, it is natural for him to condemn the theatrical managers as dishonest and rapacious and to eye with suspicion a man who can sell theater seats at half their advertised rate."

### Managers Should Equal Agents' Prices

The manager declared that the producers whose attractions do not draw patrons at a \$2 scale should advertise their seats at the same price as charged at the agencies.

"It is not necessary, either, for them to act in concert," he went on, "as a play of merit will always draw, and there's no reason why a person should not prefer to patronize a box office than a counter in a basement store, the price of tickets at both places being equal.

"This cut rate evil has grown to such an extent that outside of eight or nine attractions seats may be purchased at half prices for all the plays in town. And it is certain that some people who are not familiar with the situation are going to spend twice what they might for theatrical entertainment, and once they find out the imposition they are potentially lost as theater patrons.

### Congress Has Poor Opinion of Theater

"We not only are gaining a black eye with the public but we are responsible in a great way for the poor opinion which Congress holds of the theatrical business. A Congressman recently expressed himself very forcibly to me upon the speculator nuisance in New York and his inability to buy a seat for a highly successful attraction unless he pay two and three times the amount advertised at the box office, or a ticket for a moderately successful play at the box office, and be assured that the man sitting next to him was required to spend but half the amount.

### The Need of Legislation

"If the managers will not help themselves and the theaters to regain their former prestige, then help must be given to the managers. Legislation of some kind must be passed to prevent them selling seats at a price higher than is charged at the agencies and the speculators. Once such a policy is in effect the death knell of the agents and speculators has been sounded and the public will look upon theatrical managers as honest and square dealing men.

"We have ordinances forbidding ticket speculators to hawk their wares on the street. What has been the result? They have been driven inside, where they are flourishing in greater numbers than ever.

"I maintain that the box office is the proper place for the sale of theater tickets, and I see no reason why a manager whose attraction is not a great big hit, cannot sell his seats at half price and draw liberal patronage, as to have a cut rate agent perform the work for

him. He would make more money in the end, for it must be remembered that the cut rate agent buys his tickets at prices ranging from 5 to 25 cents cheaper than he sells them."

### Tickets for Twenty-two Plays on Sale

Tickets for twenty-two attractions were on sale at a leading cut rate agency last week. In the list of plays were "Flo-Flo," "Eyes of Youth," "Follow the Girl," "The Love Mill," "Yes or No," "The Copperhead," "Oh Boy," "Oh Lady! Lady!" "Maytime," "Girl o' Mine," "The Little Teacher," "Why Marry?" "A Cure for Curables," "Success," "Her Country," "Parlor, Bedroom and Bath," "The Gypsy Trail," "The Madonna of the Future," "Under Pressure," "Lombardi, Ltd.," "The Master" and "Sick-a-Bed."

### MRS. FISKE IN NEW PLAY

**Abandons "Madame Sand" and Is Appearing in Lavedan's "Service"**

BOSTON (Special).—Mrs. Fiske has abandoned "Madame Sand," in which she was seen earlier in the season at the Criterion Theater, and has begun an engagement at the Tremont Theater in "Service," a drama by Henry Lavedan, the French playwright. The play was presented briefly on tour last Fall by Harrison Grey Fiske and Madison Corey, and it is Mr. Fiske who is making the presentation at this time.

As "Service" is a two-act play, and consequently too short for a full evening's entertainment Mr. and Mrs. Fiske are offering a double bill, the second part of which is Lord Dunsany's playlet, "A Night in an Inn."

Following a brief tour in "Service," Mrs. Fiske will shortly begin a Spring engagement in the new play in New York. Additions to her company for the new representation include Lee Baker, Ian Robertson, Roger Lytton, and Robert Vivian.

### CAMP UPTON ACTORS TO TOUR

CAMP UPTON (Special).—Camp Upton's khaki-clad vaudeville actors began a tour of Long Island towns last week. Charles Wayland Towne, Y. M. C. A. amusement director, has organized the troupe and hopes to take it to New York. There are one-time professionals in the company, but several of the best performers have been developed in camp, where opportunity to display talent, latent in civil life, has been unlimited.

Mario Rudolph, an artilleryman, one-time Boston Opera company tenor, leads the bill.

## STATE PROTECTION FOR FILM ACTORS

**Picture Players Believe Hazardous Work Entitles Them to Benefits of Law**

The movement to include actors and actresses in the amendment to the Workman's Compensation Law, which specifies that the operatives employed on or about the stage are entitled to protection against physical injury, is to be extended to motion picture players. It is believed in film circles that the work of picture actors, which is frequently of a most hazardous nature, entitles them to consideration in any plan calling for protection of people employed in the amusement world.

Indeed, film players declare their work entails more danger than that in any other field of entertainment, and it is their purpose to wage a campaign for the same degree of protection as accorded to stage hands, electricians and other mechanical employees of the theater.

While it is true that leading motion picture stars do not often perform many of the dangerous feats that are accredited to them on the screen, substitute players have to be engaged who will go through the stunts demanded by the director, and these players, it is pointed out, are entitled to State protection against physical accident. Scarcely a week passes, it is said, that screen players do not receive injuries during the course of their activities before the camera. In fact, the proportion of accidents which take place during the filming of a picture is far higher, it is declared, than that which exists during the average season of a play.

In the first place, a picture calls usually for the employment of a greater number of actors than a play, and secondly, the film actors are required to undergo all kinds of experiences to lend the note of realism which is demanded. On the stage, it is pointed out, accidents are very rare, and are concerned chiefly with the falls of platforms and other properties.

### KLAW RESIGNS FROM COMMISSION

Marc Klaw has resigned from the War Department's Commission on Training Camp Activities. Mr. Klaw was in charge of the Military Entertainment Service. "The plan for entertainments for the camps, however," said Mr. Klaw yesterday, "has now been sufficiently organized so that there will be no interruption in the service."

### LONG TOUR FOR "WHY MARRY?"

The Selwyn production of "Why Marry?" will close its engagement at the Astor Theater in three weeks and will begin a two year tour of the country. The first six weeks will be played in the theaters of the "subway circuit." After that the company will take a vacation of four weeks, and then resume its extended tour from coast to coast.



## INTRODUCES BILL TO LICENSE ALL BENEFIT PERFORMANCES

Assemblyman Sponsors Measure Affecting Charity Entertainments—Legislation Also Proposed to Prohibit Sale of Tickets Above Advertised Price

ALBANY (Special).—Assemblyman Donohue, of New York, has introduced a bill in the Legislature making it unlawful to give or aid in giving a performance, entertainment, dance, theatrical or other exhibition whereby funds are solicited for benevolent or charitable purposes, without first securing a license from the Secretary of State, and also requiring for an accounting to the Secretary of State of the results thereof within five days after such performances. The licensee is liable for any excess in expense exceeding 20 per cent of the gross proceeds. Certain religious, educational and hospital corporations are excepted. The bill was referred to the General

Laws Committee for consideration.

A bill introduced by Assemblyman August Claessens, of New York, proposes to add a new section to the Penal Law prohibiting a person or corporation from selling tickets for theatres or other places of entertainment or amusement at a price in excess of the advertised or printed rate thereof and from establishing any office or agency for such a purpose. The owner, lessee or occupant of a building must not permit such illegal sale in any part of the building.

A violation of this act is a misdemeanor. The measure was referred to the Codes Committee.

GEO. W. HERRICK.

### MAUDE NOW FROHMAN STAR Will Appear Next Season in "The Saving Grace," by Haddon Chambers

Arrangements have been completed whereby Cyril Maude, originator of Grumpy, is to appear in New York next season under the management of Charles Frohman, Inc., in "The Saving Grace," a comedy by Haddon Chambers, which was produced in London last autumn and is being played there still.

Mr. Chambers has arrived in New York from London to consult with Mr. Maude and Alf Hayman, general managers for the Frohman company, in regard to the production of his play.

In a letter to Mr. Hayman announcing his return to the United States from Australia Mr. Maude said his season in Melbourne and Sydney was successful.

### GUILBERT'S INFORMAL TALKS

Madame Yvette Guilbert will give three informal lectures illustrated by songs at the Maxine Elliott Theater this spring on "Beaudelaire," "Francis Jammes" and "Jehan Rictus," respectively. The first will be given on April 2, the second on April 5 and the third on April 7.

The French artiste is on her way back from the Coast. She is playing several engagements.

### "THE KISS BURGLAR"

A new musical play by Glen MacDonough and Raymond Hubbell, entitled "The Kiss Burglar," in which Fay Bainter will appear in the leading role, will shortly be presented. William B. Orr is making the production. Denman Maley and Armand Kalisz will also be men in the cast.

### TO PRESENT TEN PLAYS Charles Hopkins Announces Plans for the Punch and Judy Theater

Charles Hopkins announces a list of ten new plays for production at the Punch and Judy Theater. In addition to "The Arabian Nights," by Owen Davis, which he recently produced in Boston, he expects to present: "The Happy Journey," by Hubert Osborne; "The Prodigious Son," by Martin Brown; "Macaire," by Robert Louis Stevenson; "Smokes," by George C. Hazelton, Jr.; "Over Here," by Hubert Osborne; "The Kite," by Meade Minnigerode, and "In Glass Houses" and "The Great Hour," by Robert Housum. He himself has finished a play called "How Much Is a Million?" One of these plays he will produce immediately after the Lenten season at the Punch and Judy Theater.

### EDGAR MACGREGOR'S PLANS Musical Version of "The Road to Yesterday" Among His New Productions

"The Road to Yesterday," a comedy which was a success of several seasons ago at the Herald Square Theater, is to be presented on the stage in musical form. Edgar MacGregor has acquired the rights and will make the production. Henry Blossom will provide the book and lyrics, and Uda Waldrop will contribute the music.

Mr. MacGregor plans also to produce "Annie-for-Spite," a dramatization by Edward Peple of a novel by Fred Jackson and "A Dislocated Honeymoon," a farce by C. W. Bell.

### TO REVIVE "GYPSY LOVE"

Andreas Dippel is planning to revive Franz Lehar's operetta, "Gypsy Love," in New York this Spring.

## COURT DECIDES IN PLAGIARISM SUIT

Judge Hand Invokes New Copyright Law in Case of "Cheating Cheaters"

A new policy designed to discourage the bringing of baseless suits alleging plagiarism against successful authors and managers was adopted March 7 by Judge Augustus Hand in the United District Court who, in discussing the action of Charles G. Eichel and Eugene Colligan against Max Marcin and A. H. Woods, not only taxed the plaintiffs with the costs of the action, but ordered them to pay \$500 and counsel fee for the defendants in addition. The decision is the first under the new copyright law, in which a judge invoked the section of the law designed to make it expensive to commence actions charging infringement where no basis for the charge is proved to exist.

In dismissing the action, Judge Hand said:

"It is unlikely that a play as labyrinthine in its complications and as obscure in plot as complainants' should be plagiarized in any respect by the writer of as bright a play as 'Cheating Cheaters.' The two plays are so extremely different in motive, style, and plot that Marcin is to be believed when he says that he knew nothing of 'Wedding Presents' when he composed 'Cheating Cheaters.'"

Cecil B. Ruskay represented the plaintiff, and Nathan Burkan represented Marcin and Woods.

### ACTORS' FUND BENEFIT

The quality of the entertainment given for the benefit of the Actors' Fund of America at the Century Theater on Friday afternoon, March 1, was far superior to that of the program of similar performances in recent years. Novelty and humor and variety were the ingredients of the attractive bill, which in its presentation consumed a full four hours.

Perhaps the most amusing number on the program was R. H. Burnside's synopated burlesque on "Uncle Tom's Cabin," entitled "Uncle Tom's Saloon," which was recently a feature of a private Lambs' Gambol. Mr. Burnside appeared in the role of Marks; Frederick Santley as Little Eva; Hal Ford as Simon Legree; Herbert Corthell as Topsy, and Frank Doane as Uncle Tom. This piece would enjoy a most successful career were it to be presented in vaudeville or incorporated in a revue.

Laurette Taylor appeared in a one-act drama by J. Hartley Manners, entitled "The Woman Intervenes," playing with that blend of humor and sympathy which has won high favor for her in New York. She was assisted by Edmund Breese, Pedro de Cordoba and J. M. Kerrigan. A pantomime, entitled "Moonshine," written by Austin Strong and played by four members of the Amateur Comedy Club, was received enthusiastically. It depicted a series of episodes in the life of a young man about town.

Other entertaining features among the eighteen numbers on the program included a novel sketch by James Montgomery, called "Backward," in which May Irwin, Louise Dresser, Harry Mestayer, Cyril Keightley, and George Spink appeared; a rendition by Alma Gluck of "Carry Me Back to Old Virginny"; a recitation by Julia Arthur; a series of imitations by Mollie King; songs by Tessa Kosta, Nora Bayes, Irving Fisher, and Vernon Stiles; Charles Winninger in "3 in 1"; and a performance of the "Tickle Toe" dance from "Going Up," by Edith Day, Allen Fagan, and mem-



PAUL GILMORE

Paul Gilmore is appearing on tour in revivals of his most famous successes. He calls his tour a patriotic one, and is playing at "war economy prices." He appears in two plays a week and remains two or three weeks at a time in each city. He has just closed a three weeks' engagement in Jacksonville, Fla., and is now in Tampa, Fla. He desires to come North in April and would like to hear from managers to whom his plan appeals. He carries his special productions of scenery and has a complete line of colored pictorial lithographs. In addition, he has a large assortment of personal lithos and heralds. Besides having appeared at the head of his own dramatic company for years, Mr. Gilmore will be remembered as the star of a half dozen feature pictures.

bers of the chorus at the Liberty Theater. As a finale the massed choruses of "The Cohan Revue," "Going Up," "The Love Mill," and "Flo-Flo," assisted by sailors from the navy yard, sang a new patriotic number by Irving Berlin.

The performance was arranged by Daniel Frohman, and reflected great credit upon his enterprise and judgment. A sum of \$10,000 was realized, which will go to meet the annual expenses of more than \$75,000.

### YIDDISH DRAMA UPTOWN Morris to Present Thomashefsky for Repertory Season on Broadway

William Morris announces that he has made arrangements to present Boris Thomashefsky, the well known Jewish actor, and his company numbering 100, on Broadway some time next month in a theater yet to be acquired.

The engagement of the Yiddish players will last four weeks. The opening bill will be "The Broken Violin," written by Thomashefsky, with music by Rumshinsky. During the second week "The Chazente" ("The Cantor's Wife") will be presented, and in the third week "Uptown and Down." The fourth week will be devoted to repertory.

Thomashefsky's Yiddish Theater is at Houston Street and Second Avenue. His Broadway engagement will mark his first appearance in New York outside of his own theater. His organization includes an orchestra of thirty musicians.

### WOODS TO GIVE MUSICAL PLAY

A. H. Woods has accepted for immediate production a musical comedy by Guy Bolton and P. G. Wodehouse, entitled "See You Later." Herbert Corthell has been engaged for the leading role. Rehearsals will begin next week.

### "THE SQUAB FARM" AT BIJOU

"The Squab Farm," a new play by Mr. and Mrs. Frederic Hatton, will be produced by the Shuberts at the Bijou Theater next Wednesday, with Lowell Sherman and Alma Tell in the leading roles. "Girl o' Mine" will go on tour.



MEMBERS OF THE FRAWLEY COMPANY IN HAWAII  
Henry Mortimer, Gus A. Forbes, Garry McGarry and T. Daniel Frawley.



# NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

**"Oh, Look!", a Pleasing Musical Version of "Ready Money," Opens Vanderbilt Theater; Chorus Girl Scores Hit in "Follow the Girl"; "The Book of Job" Impressive**

## "OH, LOOK!"

Musical Comedy in Two Acts. Book by James Montgomery. Lyrics by Joseph McCarthy. Music by Harry Carroll. Produced by Harry Carroll and William Sheer, at the Vanderbilt Theater, March 7.

Stephen Baird.....Harry Fox  
Sidney Rosenthal.....George Sidney  
Sam Welch.....Alfred Kappeler  
William Stewart.....Clarence Nordstrom  
James E. Morgan.....Alexander P. Frank  
Hon. John H. Tyler.....Albert Sackett  
Jackson Ives.....Frederick Burton  
Captain West.....Harry Kelly  
Neil.....Charles Mussett  
James Clark.....Ted Wing  
Grace Tyler.....Louise Cox  
Genevieve Tyler.....Genevieve Tobin  
Mrs. John H. Tyler.....Amelia Gardner  
Ethel Bennett.....Frances Grant

The current popular formula of musical comedy manufacturers, of adapting a successful farce and presenting it in intimate style under an exclamatory title, has been utilized for the opening attraction at the new Vanderbilt Theater, the latest addition to the Forty-eighth Street cluster of playhouses.

"Oh, Look!" which ushers in the activities of a new producing firm, Harry Carroll and William Sheer, is a musical comedy version of James Montgomery's farce, "Ready Money." In its new form the farce does not contain such qualities of amusement as were provided in its original presentation, partly because the music, while agreeable, gave an impression of obtruding upon the action of the story and partly because the cast, with one or two exceptions, was not able to characterize successfully Mr. Montgomery's roles.

Undoubtedly, the success of the author's farce, "The Aviator," which in its musical comedy form of "Going Up," is one of the outstanding hits of the season, influenced the producers to go to the same well for a pitcher of success. There is refreshment to be found in this new container, but it lacks the invigorating quality that would stamp it as immensely popular. However, there is an idea in "Oh, Look!" and ideas are none too flourishing on our musical comedy stage.

The action is laid in a very attractive cottage on Long Island—Long Island is the inevitable locale of all "smart" and "intimate" plays—and centers about the sudden wealth which pours unassisted into the lap of the impecunious Stephen Baird, owner of a seemingly unprofitable gold mine, once he gives the appearance of possessing not only ready but bulky money. His ebullience and wholesomeness have attracted the attention of a philosophic plunger of mysterious identity who furnishes him supposedly counterfeit bills with which to serve as a magnet for genuine money for investment in the mine. And the money which is attracted not only establishes the irrepressible Baird as a successful and surprisingly honest business man, but enables him to make fortunes for his friends and win unopposed the girl of his choice.

Mr. Carroll's music is tinkly and varied, if not genuinely distinctive. The most successful numbers were: "I'm Always Chasing Rainbows," a sentimentally philosophic song, and "Typical Topical Tunes," a medley enterprisingly composed of strains of the most popular song bits of the season. The lyrics of Mr. McCarthy were above the average in novelty of theme and resourcefulness of rhyme.

Harry Fox played the part of Baird. Though he failed to characterize the role he was always a pleasing entertainer. His most successful moments were those given to musical numbers. It cannot be denied that he possesses a manner and personality in singing that would lift the most banal and conventional lyric to a high plane.

Harry Kelly was a laughable detective. Frederick Burton played the mysterious promoter. Louise Cox displayed a fresh and vigorous voice in the prima donna role, and a dancer, Frances Grant demonstrated eccentricity of an unusually novel and amusing kind. The chorus was pretty and attractively costumed. Indeed, in the latter respect it ranks above other musical productions of the season.

The theater, of medium size, is handsomely decorated in blue and ivory. The seats are unusually comfortable.

shrugging the shoulder and twisting the torso that she enlivened an occasion which up to her entrance had not proved particularly novel or amusing. The audience singled her out and demanded the repetition of her dance, much to the discomfort of the principals in the cast, and she obliged with a zest that indicated that the great Broadway opportunity was not only to be seen but was also to be grasped to the full.

Miss Godfrey's success again proves that truth is not only stranger than fiction, but stronger as well. To see fame actually settle over night upon a chorus girl is a more vivid and interesting experience than to read of it, according to Davis or Webster, in the voluminous fiction weeklies.

Henry Blossom returned to a formula of old for the book of the entertainment, but he has refurbished it with new jokes and new characterizations, with the re-

## "THE BOOK OF JOB"

Drama Adapted from the Book of Job in the Bible. Presented by Stuart Walker at the Booth Theater, Thursday Afternoon, March 7.

Narrators.....Margaret Mower  
Job.....Judith Lowry  
Eliphaz.....George Gaul  
Bildad.....Henry Buckler  
Zophar.....Edgar Stehli  
Elihu.....Eugene Stockdale  
The Voice Out of the Whirlwind.....Walter Hampden  
David Bispham

One of the most novel and interesting productions of the season is that of "The Book of Job," which Stuart Walker offered for a special matinee at the Booth Theater last Thursday. Intensely dramatic, impressively staged and acted, this dramatization of a Biblical tale held the closest interest of a large and appreciative audience.

The words of the Bible which tell the story of the man who triumphed over the deepest anguish and distress through patience and a firm faith in divine justice were expressed with every feeling for their spirit and dignity and dramatic force. And the powerful climax presented when the Voice Out of the Whirlwind hears Job's lamentations and bids him to hold His wisdom in veneration though it passes understanding gave the effect of a moving and vivid poetic drama.

George Gaul in the name part gave a haunting performance. With a voice of fine range and clearness and with an uncommon grace of gesture he presented an interpretation of exceptional force and dignity. David Bispham, from off stage, spoke the words of the Voice Out of the Whirlwind with an impressiveness in keeping with the spirit of the play. Walter Hampden gave a colorful rendering of the part of Elihu, the young philosopher, who was not daunted in airing his opinions in the presence of his elders. Margaret Mower and Judith Lowry were the narrators of the prologue and epilogue who, after the burning of the incense, were revealed at the sides of the stage, as figures in church windows. Henry Buckler, Edgar Stehli, and Eugene Stockdale appeared as the three comforters of Job.

The special music arranged by Elliott Schenck had an appropriate significance, and the scenery and costumes by Frank J. Zimmerer, aided in no small degree the dramatic intensity of the play.

## DALE COMEDY TO CLOSE

Alan Dale's comedy, "The Madonna of the Future," will close at the Broadhurst Theater Saturday night and will go on tour, under the direction of Oliver Morosco. The next attraction at the Broadhurst will be "Follow the Girl," which will be transferred from the Forty-fourth Street Roof Theater.

## ROCK-WHITE PLAY POSTPONED

"Let's Go," the musical production in which William Rock and Frances White were to be have appeared at the Fulton Theater Thursday night, March 7, was postponed until Saturday night, March 9. A review of the piece will appear in the next issue of THE MIRROR.

## CARUSO WRITES MARCH SONG

Enrico Caruso, in collaboration with Vincenzo Bellezza, has written a march song entitled "Liberty Forever." It was the feature of the program which the Music School Settlement presented in Carnegie Hall on March 6.



THE PRUSSIAN CHARACTER ON THE STAGE

"Her Country" Presents Interesting Racial Conflict. From left to right: William Williams, Alexander Onslow, as a German Army Lieutenant, and Rosa Lynd, as the latter's American Bride.

## "FOLLOW THE GIRL"

Musical Comedy in Three Acts. Book and Lyrics by Henry Blossom. Music by Zoel Parenteau. Produced by Hitchcock and Goetz, at the Forty-fourth Street Roof Theater, March 2.

T. Lyman Niles.....William Danforth  
Mrs. Niles.....Jobyna Howland  
Gladys Niles.....Eileen Van Biele  
Pifne.....Alice Ryan  
Senor Guillereno Barbarento.....Robert O'Connor  
Edwina Blake.....Mercedes Lorenzo  
Alfred Vanderveer.....Harry Fender  
"Buck" Sweeney.....Walter Catlett  
Brophy.....Richard Tabor  
Hotel Clerk.....Claude E. Archer  
Albert Vanderveer.....Charles Clear  
Mrs. Vanderveer.....Ann Warrington  
Rev. Jonas Tod, D.D.....Ralph Nairne  
William Tell.....George L. Bickel  
Mademoiselle Anna.....Louise White  
Mlle. Rizpaz.....Ernestine Myers

A chorus girl with a Winter Garden degree in pedal pyrotechnics romped away with the honors of "Follow the Girl," the latest contribution to New York's ever-growing list of intimate and exclamatory musical comedies. Unhonored and unsung on the program—her name is Dorothy Godfrey—she displayed such a uniquely diverting manner in

sult that he has provided an agreeable framework for the tunes of Zoel Parenteau. The most melodious of the numbers, the "Chinese Fox Trot" and "There's Always One You Can't Forget" were brought forth from the dusty archives of "The Amber Empress," Mr. Parenteau's earlier work, and were just as pleasing and catchy as they proved in their original presentation. The lyrics were up to the Blossom standard of humor and ingenuity of rhyme, at least, those which could be understood sixteen rows from the stage.

Eileen Van Biele played the part of the girl whose ambitious mother would marry her off to wealth, regardless of whether character was associated with it. Walter Catlett was a most industrious comedian, scoring his points with a proper appreciation of their value and dancing with considerable agility. George Bickel furnished an amusing performance of a Swiss innkeeper. Harry Fender was the jeune premier. There was quite too much of him. The scenes depicted two summer hotels in Maine.



ESTABLISHED JANUARY 4, 1879



# DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"  
LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Monday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,  
PresidentLYMAN O. FISKE,  
Secretary and Manager

## SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

### THE SHUBERTS' UNEXPECTED STATEMENT

**A**N UNUSUAL announcement in New York's theatrical domain was made a few days ago. The SHUBERTS issued a statement after a week's trial of a play at the Shubert Theater, that the play would remain until the end of the season, and that all other dates at that house were marked off.

This was unusual and in the unexpected class because ever since the opening of the season last Fall few managers have been able to forecast the run of any play produced. When BELASCO puts on an attraction it is taken for granted that it is on for the season, although Mr. BELASCO has never made a statement like that issued by the SHUBERTS. Plays which have remained beyond the usual time, at other houses, or such as are holding on, were and are so circumvented by conditions that managers have not had the courage to inform the public that they are to remain for the rest of the season.

What prompted the SHUBERTS to issue their statement would prompt other managers to do likewise if they had the same assurances of which the SHUBERTS are possessed, to wit: That an unusual play by a man who has seldom failed to write a successful play, was in their keeping, and that a director like JOHN D. WILLIAMS arranged for its production. Mr. WILLIAMS, like many directors, has not always managed a production without a hitch, but he is on the way to the pinnacle with "The Copperhead."

"The Copperhead" is a play for the people because of its construction, but primarily, because it is an American play, set in a time which is part of the greatest epoch in American history. Given a plot, a play in which LINCOLN is a figure appeals to an American audience. Of the plot, of its presentation, of its accessories, we have nothing to say. THE MIRROR's critic and the critics of the daily press have attended to all of these. But we are prompted to say that the locale of "The Copperhead" is one from which has come other successful dramas. We have had sterling drama from New England, and occasionally from the South, but the Middle and the Far West are the sections in

which many of the best American dramas had their inception.

The East has given the stage its greatest players; the Middle and the Far West have furnished the best material. With such a combination the United States should produce the best drama in the world.

### QUESTION OF PRICES

**H**OMOGENEITY is an American trait. If a condition in public affairs makes the citizenry go lame and groan, it is an American trait to stand together. The thesis, if you want to call it that, is general, and all general propositions, like the lessons we used to have in Latin exercises, have their exceptions.

A good deal has been said about theatrical conditions as they have been made by certain Government restrictions and certain rules or customs by some of our managers, and many protests have come from patrons.

We have heard quite a lot about the reduction of theatrical prices. THE MIRROR took its whack at high prices, three dollars and up, and has nothing to take back. But THE MIRROR has never advocated a reduction below the prices that have ruled at the legitimate houses as far back as memory travels. We have believed, and the belief still hangs, that if a manager produces a play worth \$2 or \$2.50 the seat, the public will pay the price uncomplainingly, knowing that if the play isn't worth it, it won't last. And if it doesn't, the condition is up to the manager.

The public that has had its share of the burden to carry during the last few months, understands how much weight has fallen upon the shoulders of the managers. But as long as the managers honestly endeavor to give the public what the public wants, the public is willing to help the manager by paying the manager his price.

Some managers have tried to lighten the load of their patrons by reducing prices on stated evenings of the week, but it is said, so we

are informed, that the results have not been as satisfactory as the efforts deserved. If the managers who have made these reductions want to keep that course, that is their business. But we do not believe the public is howling for such reductions. What the public yearns for is something that pleases—amuses—and if the production is in that class the public is willing to help the manager by paying the regular price.

The one great evil which the public cannot condone, and which it never will condone, is the inability to obtain at the box-office what it wants when it knows that by going outside it can get what it wants by submitting to the piracy of the speculator. When managers do away with this evil, the public will stand by them. This is what we mean by homogeneity.

### CHEER UP, MR. DALY

**A**RNOLD DALY as an actor is ahead of the average.

But recently he has failed, as he thinks. Looking back somewhat mournfully, Mr. DALY is quoted as saying that he contemplates quitting his present work in favor of motion pictures and vaudeville. He recalls that a short time ago when he was on the verge of the unknown, his many friends were much concerned, and he wonders now if he "must be dying before any one takes any interest in me."

Mr. DALY has lived in vain if he has failed to take notice that when one of his attainments is drawing near the close of his career he is regarded with more than usual interest and solicitude.

It is human nature. When such a man fails in his work, people lay the failure on the man himself. But when one is stricken down by the Almighty the world is more charitable. It is at variance with the theory that the Almighty strikes a man for the man's own good.

### PERCENTAGE SYSTEM FAIR TO ALL

**T**HE MIRROR pointed out last week, under the heading, "Doing Away With the Triangle," the encouraging efforts of producers and exhibitors to arrive at a better understanding of each other and in so doing to devise a more satisfactory method of conducting business than that which is in vogue.

Old systems have been tinkered with and amended, but not revolutionized, as has the industry which they are designed to serve.

Alliances between combinations of producers and exhibitors who agree to use their output are all right as far as they go, but even the most optimistic of prophets could scarcely regard them as more than a step in the proper direction—that of placing the business on a co-operative basis.

Only a casual survey of motion picture history is needed to point to the conclusion that combinations are apt to be short-lived, owing to radical differences of aim and viewpoint among those who comprise them.

For the real solution of the problem, especially as it affects producers of costly productions and managers of large theaters, one must look elsewhere.

Since the more important photoplays have entered the province of the legitimate theater; since they have become individual products and are to be judged as such, rather than taken as so many thousand feet of film; since the public has learned to discriminate between screen offerings, quite as it discriminates between stage plays, and since box-office returns vary according to the popularity of a picture, there is nothing fairer, in fact, there appears to be nothing quite so fair as the percentage system.

If it is correct in principle for the legitimate stage, it is no less correct for motion pictures and the details of its application are merely a matter of bookkeeping.

An exhibitor is not concerned with the high cost of a production, unless the cost is justified by increased patronage, and the only test of drawing power is in returns after a picture has been shown. Pictures capable of bringing in big profits would not be sacrificed by this arrangement and exhibitors should not be expected to carry the burden of those that are below par.



## SHUBERTS AFTER BALTIMORE HOUSES Negotiating for Two Theaters in Which They Can Book Attractions

BALTIMORE (Special).—The Shuberts are negotiating for theaters in this city in which they can book their attractions and the attractions of their allies next season. The resumption of the theatrical war between the Shuberts and Klaw and Erlanger found the former without representation here in the shape of a playhouse. Desiring to make arrangements for their next season's bookings the Shuberts are negotiating for the purchase of the Lyric. The deal, however, has not been consummated, and the firm is dickering to take over the Baltimore theater hall as well.

Klaw and Erlanger control two theaters in Baltimore—the Academy of Music and Ford's Opera House. The latter theater has long been a favorite house with K. and E. and their associates for first performances of their attractions.

## CENTURY ROOF TO REOPEN Revue to Be Presented—Ziegfeld Gets Use of Name of Cocoanut Grove

William Elliott, F. Ray Comstock, and Morris Gest will open the roof garden of the Century Theater, formerly known as the Cocoanut Grove, on March 30, with an after-theater revue. The production will be staged by Edward Royce, and Leslie Stuart will write some of the music. Many of the stars of Elliott, Comstock and Gest's organizations will appear in the revue. The MIRROR announced exclusively last week that Mr. Gest would open the Century roof shortly with an after-theater entertainment.

Florenz Ziegfeld, Jr., has obtained from Charles B. Dillingham, his former associate in the management of the Cocoanut Grove on the roof of the Century Theater, the right to incorporate and use all the advantages and innovations that Dillingham and Ziegfeld introduced there in the after-theater resort on the New Amsterdam Theater Roof. In future the Ziegfeld Roof will be known as the Cocoanut Grove, and the Ziegfeld Midnight Frolic will continue to be given therein.

## NEW MOROSCO PRODUCTION

Oliver Morosco has accepted for early production a new play, entitled "Personality," by Edith Ellis and Arthur Shaw.



James and Bushnell, Seattle.  
ARTHUR ALBINO  
Who Appears as an Italian Singer in  
"Maytime"

## HEARD ON THE RIALTO

A line in the advertisements of "Under Pressure" to the effect that "the author will make a few remarks," excited considerable comment in the theatrical district last week. It is a new departure for authors to address audiences on other than opening nights, but Sydney Rosenfeld, as the song said about Marie-Odile, "got away with it." Mr. Rosenfeld's remarks concerned the prospective establishment of a permanent repertoire organization, with the present company at the Norworth as the nucleus. He also announced that "Under Pressure" will continue at the Norworth until April 15.

Mr. Rosenfeld is to authors what Arnold Daly is to actors. It only remains for some manager to make speeches to his audiences to complete the circle.

Philip Hale, of the Boston Herald, writes to the MIRROR to correct a prevailing opinion concerning the first English performance in this country of Ibsen's "The Wild Duck." Says Mr. Hale:

"Editor of the DRAMATIC MIRROR:

"It is stated that Mr. Arthur Hopkins, to begin his Ibsen season in New York, will produce 'The Wild Duck' for the first time in English in this country.

"The Wild Duck' was produced in English by Wright Lorimer at a matinee at the Colonial Theater, Boston, on September 20, 1906."

Two productions of "Everyman" are to be given in New York within a month. Edith Wynne Matthison will present the morality play at a matinee on March 12 at the Republic Theater for the benefit of the Stage Women's War Relief, and Richard Ordynski will produce it at the Metropolitan Opera House during Easter week. The Ordynski production will be of an elaborate nature. The stage setting is the work of Joseph Urban. Ernest Bloch, a Swiss composer, has written the incidental music. Robert Edmond Jones is designing the costumes, and Mr. Ordynski will, of course, stage the play.

Bessie McCoy (Mrs. Richard Harding Davis), who returned to the stage last fall in the Century Theater revue, "Miss 1917," will soon begin a vaudeville tour. She will be seen in a sketch by Percy Wenrich, a song-writer.

The production of "Follow the Girl" at the Forty-fourth Street Roof Theater last Saturday night was not unlike the opening night of "His Little Widows" at the Astor last spring in that a chorus girl scored the biggest individual hit among the performers. Perhaps it was the success of Doris Lloyd in winning a name for herself in the musical comedy at the Astor that inspired Dorothy Godfrey of the "Follow the Girl" company to achieve distinction. At any rate, Miss Godfrey was conspicuously successful as an exponent of the jazz style of dancing and the audience clamored enthusiastically for fifteen minutes while she repeated her amusing shrugs and twists and kicks. She appeared recently in a Winter Garden production and there too she stood out in the chorus for a seemingly inexhaustible animation. The vast spaces of the big playhouse, however, prevented her from attracting the close attention of the audience, and it required a comparatively small stage to enable her to give a conspicuous exhibition of her special kind of talent, much to the discomfort, it is presumed, of the principals of the cast.

Indeed, on Saturday night it was almost as amusing to watch the displeasure of the principals at Miss Godfrey's hit becoming more obvious each moment as it was to behold the picturesque movements of the dancer herself. We wonder how many requests for her dismissal have been made?

"Uncle Sam Presents" is a new kind of announcement which has come with our entrance in the war. While, of course, such an announcement does not appear on programs of entertainments it is, nevertheless, true that Uncle Sam has become a theatrical producer. A company under the direction of the Government began a tour of the Liberty theaters of the National Army camps last Sunday in "Turn to the Right." The cast, known as "Smileage Company, No. 1," consists of several prominent actors, all of whom are accepting greatly reduced salaries for the tour of the camps. Companies are also to be organized to present "Cheating Cheaters" and other Broadway successes.

There will be no occasion this year for theatrical reporters to investigate a report that the Hippodrome is to change hands. R. H. Burnside has just returned from a conference in Washington with Charles B. Dillingham, during which plans were outlined for the new spectacle at the big playhouse next season. Work has already begun on the new production. The premiere will take place in August.

The simultaneous appearance in Chicago of Raymond Hitchcock and Billy Sunday promises a very interesting Spring in the Western city.

In the cast of "The Squab Farm," the new comedy by the Hattons which the Shuberts are presenting, are three former motion picture directors. Harry Davenport, who was associated with the Vitagraph and Metro companies; Charles M. Seay, of the Edison Company, and Bert Angeles, who was also in Vitagraph's employ, are playing prominent parts in the "satire on life in the motion picture studios of California." The engagement of the film directors indicates that studio life will be represented realistically.



Campbell Studios.

SYDNEY SHIELDS

Appearing in a Conspicuous Role in "Parlor, Bedroom and Bath"

## TO TOUR FOR RECRUITS

"Getting Together" to Be Presented Under Auspices of British Mission

A company of prominent players began a tour at Albany on Saturday afternoon to stimulate recruiting among British subjects throughout the country. They will appear under the auspices of the British-Canadian War Recruiting Mission and the receipts will be given to American and British war charities.

Following a few performances upstate, the company will play the week beginning March 18 in the Lyric Theater here. Then it will go to Philadelphia, Boston and other cities. The entertainment, which is entitled "Getting Together" is composed of sketches and passages written by Major Beith (Ian Hay), J. Hartley Manners and Percival Knight. Lyrics have been written by Harry B. Smith, and music by Frank Tours and Lieutenant Gitz Rice of the first Canadian contingent.

The production may be described abstractly as a visualization of the nations of the world united against a common enemy.

The cast includes Blanche Bates, Holbrook Blinn, Percival Knight, Harrison Brockbank, William Roselle, James Lounsbury and others, including soldiers who have seen active service in France.

## "SOMETIME" TO BE PRODUCED

Arthur Hammerstein has accepted for production a new musical play, entitled "Sometime," for which Rida Johnson Young wrote the book and Rudolph Friml the music. The premiere will take place next August at the Astor Theater. Mrs. Young and Mr. Friml collaborated upon "Naughty Marietta," which Mr. Hammerstein presented several seasons ago.

## HENRY MILLER THEATER TO OPEN

Henry Miller's Theater, in West Forty-third Street, will open on Easter Monday with a new comedy by Louis Evan Shipman entitled "The Fountain of Youth." In the cast will appear Mr. Miller, Olive Tell, Lucile Watson, Frank Kemble Cooper, Lillian Kemble Cooper, Frank Sylvester, Wallace Erskine, Noel Haddon, C. Leslie Austen, and Robert Ames.

## TO PRESENT "JULIUS CAESAR"

A presentation of "Julius Caesar" is announced by the Shakespeare Playhouse, to take place shortly at the Cort Theater. The cast will include Tyrone Power as Brutus; Cyril Keightley, Cassius; Walter Hampden, Antony; Howard Kyle, Julius Caesar, and Alma Kruger, Portia.

## BERST RESIGNS AS CHIEF EXECUTIVE OF PATHE, INC.

**Paul Brunet Steps from the Place of Comptroller to Office of Vice-President and General Manager**

J. A. Berst resigned as vice president and general manager of Pathe Exchange, Inc., at a meeting of the Board of Directors held Thursday, March 7. It is known he had contemplated this action for some time.

Paul Brunet, Comptroller of Pathe Exchange, Inc., who has been with the organization for the past three years and a half, succeeds Mr. Berst as vice president and general manager.

Mr. Berst is generally recognized as one of the ablest men in the industry. His long experience in the business in this country, dating back to 1904, com-

Pathe product. During all that time he has been in close touch with the financial and exchange ends of the business, and his system of exchange control has been responsible for a marked increase in efficiency. His department at the Pathe Exchange administrative offices has admittedly been the best organized and directed of all the various departments. It is due to his efforts and ability and the Pathe system of accounting is recognized as being the best.

For the past two years in addition to his duties as comptroller, Mr. Brunet has been assistant treasurer and a director in the company.

He has no statement to make at the present time regarding the policies which he will pursue, save that Pathe Exchange, Inc., will be in closer touch with the great world organization of Pathe and will benefit accordingly.



J. A. BERST.

lined with remarkable executive ability and foresight, has given him a mastery of the problems of all of the phases of the business.

Mr. Berst was born in Paris, France, and began his business career as a boy with Charles Pathe, then just starting in the business with which his name is identified all over the world. In this, Mr. Berst's first position, he was called upon to do everything from manufacturing to selling, for up to 1896 he was Pathe's only employee.

In 1904 he was sent by Charles Pathe to the United States to develop the market here for Pathe films. The stock of films he brought with him was small and some of them were only about fifteen feet in length. He rented offices on Twenty-third Street, New York, and sold his stock himself. His infant business prospered, so much so that he engaged a cashier and an office boy. His efforts brought such results that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built and production of American pictures on a large scale begun.

In December of 1913 Mr. Berst resigned and became treasurer of the General Film Co. Early in 1915 he accepted the vice presidency and general management of the Selig Company. Then he became the president of the General Film, which office he resigned early in 1916 to become vice president and general manager of Pathe.

Mr. Brunet's association with the organization dates back for three and a half years, to the time when the old Eclectic Film Co. was distributing the

### FOR WORLD FILM

**Rights to Novel by Leroy Scott Are Secured**

World-Pictures have secured from Leroy Scott, the novelist, one of his "best selling" novels and the work of turning it into a screen story will begin shortly.

Mr. Scott is one of the group of noted Indiana authors whose work has been sought after by leading publications. For a number of years he has lived in New York City, and devoted his entire time to writing. Among his most successful novels are: "The Walking Delegate," "To Him That Hath," "The Shears of Destiny," and "The Counsel for the Defense." Mr. Scott also wrote "No. 13 Washington Square," in which May Irwin starred.

### HEADQUARTERS IN BOSTON

The World Film Corporation recently opened distributing headquarters for New England at 145 Pleasant Street, Boston, Mass. George M. A. Fecke, formerly associated with the Oliver Typewriter Company, is manager of the exchange. Visitors at the opening found the new building appropriately arranged.



Lumiere, N. Y.

**WILLIAM DUNCAN**  
In New Vitaphone Serial.

widely known in the trade, began with the Williamson Brothers, working up to the position of producer. During the past few years he has handled big productions for Australia, including "The Birth of a Nation" and "Intolerance." William R. Hoggan, formerly a commercial traveler, is familiar with the whole of Australia and New Zealand. He is at the head of the sales force under Mr. Lorimore and considered one of the best film salesmen in the business.

## LORIMORE APPOINTS NEW EXECUTIVES IN AUSTRALIA

**Famous Players-Lasky Corp. Is Strengthened by Addition of Four Experienced Picture Men**

The increasing business of the famous Players-Lasky Corporation in Australia has led Alec Lorimore, managing director of that branch, to appoint four executive directors to assist in the general conduct of the organization. The men, who have all been selected for work they have accomplished in the past, are F. W. Wynne-Jones, C. H. Gilbert, William R. Hoggan and D. Lotherington.

This strengthens considerably the position of Paramount and Arcraft pictures in Australia, inasmuch as the whole of the business and its general management are not dependent on one man. The new arrangement relieves Mr. Lorimore of a great deal of detail work and permits him to devote more of his personal time to important affairs, as well as to build up the branch offices to keep pace with the requirements of the expanding business. The main office is located in Sydney, with the principal branches at Perth and Melbourne.

Mr. Lorimore is revising the personnel of the entire organization by promotions, eliminations and additions. Paramount and Arcraft pictures are exploited in Australia the same as in America, on the basis of stars in the productions.

The four men who will direct the activities of the Australian branch under Mr. Lorimore's supervision form, perhaps, the best organization of its kind in that field of the industry. D. Lotherington, one of the ablest men in the entire Famous Players-Lasky organization, is only a little over thirty. He has had wide experience in the film business and is possessed of sound business judgment. F. Wynne-Jones is a man of commanding personality and excellent executive ability. Experienced in all lines of the motion picture industry he has been a salesman, director and an executive in various capacities.

C. H. Gilbert, who is a young man and



**JACK PICKFORD INTERPRETING FAMOUS CHARACTER**  
"Huck and Tom," Paramount's Mark Twain Picture.

## HART HAS NEW KIND OF ROLE

**Ince Star to Play Ship Captain in Arcraft Picture**

C. Gardner Sullivan is at present engaged in writing a scenario for William S. Hart in which the famous Ince star will appear in an Arcraft picture as a radically different character from anything he has ever appeared in—the captain of a sailing vessel.

Hart will be the master of a ship ploughing the stormy waters to Alaska, a rough, rugged, almost brutal character, whose real manhood is revealed in a series of extraordinary incidents. The salt water scenes and the ship pictures will be taken off the coast of San Francisco and Seattle. Hart has displayed his versatility in the past, and has demonstrated that he has won his laurels through dramatic ability and not through the creation of an individual role which has been popularized by repetition. His appearance as a sea captain, therefore, may be expected to prove as effective as his characterizations of the West.

Hart is at present working on an Arcraft picture, to follow "The Tiger Man," which has also been written by C. Gardner Sullivan, and has just been entitled "Selfish Yates." There is a moral lesson conveyed in every Hart picture produced under the supervision of Thomas H. Ince, and it is a feature that the star insists upon. In "Selfish Yates" the sin of selfishness is exposed.

**RED HAIR GAINS ADMITTANCE**  
"Empty Pockets," Herbert Brenon's film production of Rupert Hughes' story, was the attraction for the first four days of last week at the Strand Theater, Omaha, Neb. During the engagement of this picture Manager Thomas announced that he would admit free of charge every red-headed woman and girl in Omaha.



## GEORGE COHAN TO APPEAR IN "HIT THE TRAIL HOLLIDAY"

Famous Players-Lasky Will Adapt Stage Play Based on Personality of Billy Sunday

At the New York headquarters of the Famous Players-Lasky Corporation last week, it was announced that George M. Cohan will shortly resume activities before the camera. Mr. Cohan's next motion picture vehicle will be an adaptation from his own successful play, "Hit-the-Trail Holliday," to be released under the Arcraft trademark. This will be George M.'s third Arcraft picture, his former releases being "Broadway Jones" and "Seven Keys to Baldpate."

"Hit-the-Trail Holliday" is a farce in which Cohan has dramatized Billy Sunday, the noted evangelist, and called him Holliday. It was produced in September, 1915, at the Astor Theater. The novelty of the offering was refreshing to the jaded New York theatergoers, and the play was an instantaneous hit. It remained at the Astor enjoying turnaway business until March of the following year, when it was transferred to the Cohan and Harris Theater, continuing this record-breaking run until July, after which it went on tour.

The importance of the subject, and the fact that Mr. Cohan will himself interpret the part of Holliday has led the Famous Players-Lasky Corporation into unusual preparations for the production, and its best producing genius has been assigned to the task. The photoplay will be made in the Eastern studios from a scenario which is being written by Anita Loos and John Emerson.

Marshall Neilan, who has had charge of the production of Mary Pickford's recent pictures, and whose "Stella Maris" has been highly praised, will journey to New York to undertake the direction of "Hit-the-Trail Holliday."

The photoplay will be launched at a time that the entire country is wrestling with the question of prohibition, and

this fact added to the Sunday publicity and the well-known success of the play, should make this Arcraft offering an eminently profitable undertaking, both for the Famous Players-Lasky Corporation and the theaters that show the film.

## BRENON SAILS FOR THE BATTLE FRONT Producer to Work in Co-operation with British Government

Production by the Herbert Brenon Film Corporation has been abandoned, for the time being at least. Mr. Brenon sailed for Europe last week on an important mission at the battle front for the British Government. He was not in a position to give any definite information regarding his work at the time of sailing, but said that he could cable the details from England.

Mr. Brenon's career in the picture industry has been meteoric. He is a graduate of the speaking stage, in which he was a stock director and producer of some years standing. Joining the Laemmle forces about six years ago his pictures immediately attracted the attention of rival producers, and it was not long before William Fox had induced him to join his staff of directors. After the production of "A Daughter of the Gods," Mr. Brenon organized his own company. His best known pictures include "Neptune's Daughter," "A Daughter of the Gods," "War Brides," "The Fall of the Romanoffs," "Lone Wolf," "Lucretia Borgia," and "The Passing of the Third Floor Back," with Forbes Robertson.

## SOMETHING DIFFERENT

Fairbanks Turns to Fashionable Surroundings for Next Picture

An announcement concerning the next Douglas Fairbanks picture to be released under the Arcraft trade-mark, points out the fact that this production will present a marked contrast to his past performances on the screen, in many ways. While previous Fairbanks pictures have been taken chiefly in the open, this new film is being staged practically in its entirety, in interior scenes, depicting the home of a fashionable New York family.

Wilfred Buckland, who is responsible for the spectacular settings in the Cecil B. DeMille productions, is personally supervising the furnishings for the interiors used in this new vehicle for the acrobatic Douglas.

Although neither the title nor the exact nature of the story are disclosed by the producers, it is said that this photoplay, while different from past Fairbanks subjects, is typical of his humorous stories, at the same time carrying with it a message which soon becomes apparent with the unfolding of the plot. Allan Dwan is director-in-chief.

## PARODY ON TOWN LIFE

"Somewhere in Kansas" is laid the scene of "Naughty, Naughty," Enid Bennett's second Paramount picture from the Thomas H. Ince studio to be released under the Paramount trade-mark, March 25. The play is said to be a comedy from beginning to end, embracing a parody on town life. The characters are drawn from types familiar to rural communities.

## HENDERSON SIGNS WITH WORLD FILM Veteran Director Starts Work on His 200th Picture

Dell Henderson has signed a contract with World Pictures and has been assigned to the direction of Carlyle Blackwell and Evelyn Greeley. He has commenced work in the World studio on a forthcoming production.

Mr. Henderson's advent with the World will mark his celebration of a unique event, namely, the direction of his 200th picture. The picture on which he has now commenced work will be the 200th production that he has directed and Mr. Henderson declares that he is going to celebrate the occasion by making it the biggest and best thing he has ever done.

He was connected with the Biograph in the old days and took the first Biograph company to California. For Biograph he directed Mary Pickford, the Gish sisters and other famous stars. After being five years with Biograph he went to Triangle, then to Famous Players, then to Frohman's Empire company. Mr. Henderson has directed comedies in association with Mack Sennett. Among the other stars, in addition to those already named, who have been directed by Mr. Henderson, are Mabel Normand, Irene Fenwick, Marguerite Courtot, Raymond Hitchcock, Weber and Fields, Willie Collier, Edna Goodrich, Ann Murdock, Julia Sanderson, Owen Moore, and Henry Walthall. His particular forte is society drama.



CONSTANCE TALMADGE  
In "Up the Road with Sallie," Select Film

## ADMITTANCE OF CHILDREN SUBJECT OF TEST CASE

Theater Managers of Calgary Prepared to Fight Activities of Society Founded on Old By-Laws

According to the Calgary News-Telegram a test case will probably be the only means of finding out which by-law is the most valid in connection with children attending moving pictures, the provincial one or the city by-law. The Children's Aid Society, through the Rev. A. D. McDonald, secretary, stated to a representative of the News-Telegram that the society were prepared to enforce the city by-law. No theater managers have as yet been brought up to court, but it will not be long before this occurs, was exactly what the questioner was given to understand.

Oral Cloakey, manager of the Allen Theater, has expressed the decision of the theater managers to keep the policy in regards to children attending theaters the same as heretofore, and ignore the city by-law entirely in favor of the provincial by-law. Both are resolved to stick to their decisions, and it seems to be the hope of the contending parties that the test case comes as soon as possible so that the question might be settled once and for all.

The expressions of the theater managers is one of disgust at this latest action of the Children's Aid Society. Up till now they have always been courteous and glad to help out the officers of the society in any possible way, and this fact is conceded to them by the members. The provincial by-law prohibits children being allowed inside theaters during school hours and after 8 o'clock in the evening, unless accompanied by their parents or guardians. It has rarely been found the case that the cashier or doorman have aided school children in playing truant by allowing them inside the

theaters during regular school hours. The by-law that has been unearthed from among the city by-laws, drawn up seemingly for keeping children out of pool-rooms, bowling alleys, and such places, prohibits children under 16 years of age from attending the moving pictures at any time without their parents, or guardians. At a meeting of the society it was decided that the moving pictures shown at the local theaters were unsavory and unhealthy to the mind of a child. They were altogether too sensational, and might impress the mind of the child harmfully.

## "SHAME" GOES WELL General Film Starts National Distribution of Feature

Announcement by General Film last week that it had undertaken national distribution of the John W. Noble feature production of "Shame" for the Duplex Films, Inc., has been followed by a keen display of interest on the part of exhibitors.

One of the important assets of the production, aside from the fact that it presents two popular and capable stars, Zeena Keefe and Niles Welch, is the sympathetic nature of the story. Exhibitors have been quick to appreciate the advertising value of a feature presenting at this time such an important topic as the unjust condemnation of innocent children for the indiscretions of their parents.

The argument which "Shame" presents for greater tolerance toward unfortunate children, General Film emphasizes, is handled in a discreet and dignified manner.



MAX LINDER  
Comedian Returning to U. S.



# WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Interesting Question Presented by Claim of Newspaper Against Serial Producer—Personalities That Figure in Universal—Why Not an Army Movie Weekly for Men at the Front?

**A**SUIT by a newspaper organization against a serial producing organization presents a timely question. The newspaper organization was entitled to a certain part of the profits of a particular serial. The producing company thought that it was merely just of the newspaper organization to pay a proper percentage of the war tax that the Government imposes on films. The newspaper organization said there was nothing about a film war tax in the contract—which was obviously made before the war. It is hard to say whether such a stand is totally patriotic, but it is not unlikely that clever attorneys will discover it to be legal. The law is a funny thing. Incidentally, the action revealed that serials are making more money than ever. And to think that the cry has been raised regularly each year that they were "through!" I know of no more spectacular development in the motion picture business than that of the serial. I forget whether it was Colonel Selig or Horace Plimpton who introduced the first—the former's "Adventures of Kathlyn" and the latter's "What Happened to Mary?" were the pioneers. Isn't it odd that neither the Selig nor Edison companies continued the production of the continued plays? In a way, I can understand it when I recall that serials were taken so lightly for so many years; even the producers would say, "This is going to be our last." No one likes to approach a fad on a permanent basis. Of course, the tall joke is that the serial quit the fad class and is on the roster of the American public's standing list of amusements. Many persons thought that C. J. Hite's "Million Dollar Mystery" was the star profit earner among serials. The facts do not bear this out. Pathe makes "Million Dollar Mystery" profits on all of their best serials. The "Million Dollar Mystery" profit was supposed to be a chance lucky strike, because the serial that followed it from the same studio fell down so ignominiously. As a matter of fact, you can size up the serial proposition this way: That the best serials will find markets and good profits for many years to come. That poor ones never did and never will. Of the new producers of serials the most promising is Albert E. Smith. It's a live man's field.

Carl Laemmle doesn't like the "feed" habit that is so contagious right now in filmdom, remarking that there is such a fact before the public as food conservation. It's a boomerang admission like the one about Mr. Selznick—for I distinctly recall that Universal has just given a "feed" in honor of Secretary of State Hugo of New York! Do you wonder that I had to make my recent comment on R. H. Cochrane; for in the old days—when Cochrane watched out—Universal publicity stuff was too well planned to run off the track this way! The dear old Flag was never carried in "R. H." had too many fresh ideas to necessitate it. By the way, I did not like the manner in which this Cleverest Man was treated in his own story of Mr. Laemmle's fourteen moving picture years. I believe that in almost every "Laemmle career" or "Universal career" write-up the part played by Cochrane is soft-pedaled more than it should be in the strict interests of Truth. The fact is that every Universal triumph is

directly traceable to this man—to his good judgment. Now, I am not one of those foolish ones who presume that Carl Laemmle is a mere legend (made so by Cochrane) for I know him personally and I know that he is a real business force. Furthermore, he is one of the most fertile idea-men in the industry, and that goes for the advertising ideas, too. But I do hold that the remarkable Cochrane judgment has been brought into play in every Laemmle venture that went over to big returns. And here is a suggestion to the well-posted Cochrane—Warren has made a couple of exhibitor trips through the country, Abrams recently returned from one. Hodgkinson is off one now, and I believe Fred Warren is jumping out again this week. The reason for all this is plain enough: If R. H. hasn't it, let him consult my last week's. The Universal has held this brilliant executive to his desk too long. "Swings" around the country are so foreign to him that when he attended the opening of Universal City it was said to be his first visit to the "deep west." And the "deep west" is dotted with enterprising exhibitors who are "up to" all the new angles of picture showmanship—and the deep north and the deep south, too!

Here's a thought: The American Expeditionary force has its official newspaper, *The Stars and Stripes*. Guy Viskniskki, the bright head of the Wheeler Syndicate, now a Lieutenant in the Press Division in France, is the managing editor. Well, Pershing couldn't have secured a liver newspaper man for such a job; so why not let's offer him a John Flynn or P. A. Parsons as editor of an official film weekly? I am sure that those boys would leave unfilled no activity of the Expeditionary force that would serve to stimulate the boys in the trenches. The Army newspaper is one thing, and the Army Movie Weekly another. Each has its separate field, but they co-ordinate in increasing the morale of the men. Or if George U. Stevenson is in Europe right now, he should be impressed without delay, for the sooner competition starts between the printing press and the camera, the

sooner results commence. The right sort of editor will not overlook the entertainment value of his movie weekly. The thing about the trench newspaper that is driving the blues away from the boys is its human element. All the humorous incidents of expeditionary life are related and there are lots of funny sketches that make the Huns a distant worry to the boys. The right editor of the movie weekly will institute Charlie Chaplin contests and movie burlesques of all sorts. Each regiment will be asked to contribute some funny film, while it is "resting up," and a prize would be given for the most ludicrous "take" of all. The boys would get to watch for the film weekly with the interest they now extend to the official newspaper—or with greater interest, for all we know. Lieut. Viskniskki is known to lots of New York movie people through his syndication of features that were later made into films. He's the sort of hustler that would give our movie editor a run for his money; so let's call General Pershing's attention to the field and the man.

While rambling away from these United States, I think of what a South American Exhibitor told me of a marvelous change in South American social life, brought about by the movies. Of course, my readers all know that the chaperon is an institution down there; that no South American damsel ever thought of going out, unescorted by an older female relative. There is no more ancient custom in Spanish-speaking countries. Yet, the American movie is tending to change this. The fair ones are getting more self-reliant, and occasionally emerge into the street unattended. The reason is that the American motion picture has revealed the Girl Who Can Take Care of Herself—can you think of Pickford going through her daily screen life with a chaperon forever in the background? No, the American film reveals no such young woman, and so the South American damsel, my informant says, is no longer the clinging vine she was. He really feels that she is developing into a sturdier, well-informed young woman



MILTON E. HOFFMAN  
Manager of Lasky Studios.

—all through the American photoplays. While speaking of Yankee films abroad I am reminded of J. C. Graham, general foreign representative of Famous-Lasky and the best United Stateser in his particular line. Graham is in demand by every American distributing concern of consequence, and could get his "weight in gold" by way of salary from any of them! All this goes to show that I am right in my claim that the average movie head has no foresight. Graham was general American manager for a couple of Yank picture distributors. They must have known of his remarkable aptitude for the difficult work of foreign distribution. And yet they permitted Famous-Lasky (with whom he had never before been associated) to find it all out. I call it executive foresight to know an employee's qualities so well that you can "develop" him no less than he "develops" a certain line of your business. Today Graham would be a bargain to his first two firms, in his new line, at double the salary they paid him. If he was to be had—which isn't the case—I know they would pay him double the old salary! The thing is, that movie heads have so little foresight that they rarely discover their men's best points—somebody else does, and then the man they ought never to have lost isn't to be had by them at any figure.

Now that we are through with tales of our films abroad, hark to the story of another country's films in this one—Germany's. I read an interesting story in connection with same in a Sunday newspaper. It told of what the Secret Service had discovered about Felix Malitz, long well-known in this business. It seems that he was a Prussian propaganda agent here, working as the American Correspondent Film Company. His then photographer in Germany and Belgium—an American—was dropped from the U. S. Signal Corps as a result of these revelations. The Federal agents "exposed" the whole process of manipulating public sentiment here through the dissemination of these films. They were shown to be the absolute property of the German Government. The details of the Secret Service findings were thrilling, even—but doesn't the Man with a Memory recall that this whole vile condition was shown up by reporters of



EMPEY PAYING HIS RESPECTS TO THE KAISER  
Scene from Vitaphone's Production of "Over the Top."



the New York World two or three years ago? Why not give the World credit? It was one of that newspaper's most notable victories, and I am surprised at such a bare-faced theft of credit due as this Sunday story brought forth. And that reminds me, that a daily paper with a Sunday movie section devotes regular space to Cleveland, Ohio, correspondence. This Cleveland stuff has always been a mystery to Old Exhibitor! The paper has New York news notes and then Los Angeles news notes, an Oka policy, because each is a movie center. And the only other "center" that is "covered" for movie news is Cleveland! Why Cleveland? Doesn't Chicago mean more to this industry? Isn't Jacksonville a much greater producing center than Cleveland? Aren't San Francisco, or Boston, or Philadelphia, more important than Cleveland in the exhibiting sense? Of course, it may be that if I were editing that section of the Sunday paper I, too, would rate my centers in the order of Manhattan, Los Angeles AND CLEVELAND. But I have my doubts. I think Cleveland would have to triple in population first!

From out of Los Angeles comes an interesting bit of news. Stuart Paton, who has made Big U's best serials, is to commence making serials for Mr. Douglas, of Pathe. The real interest in the announcement lies in Paton's remarkable rise. He was playing in a vaudeville sketch when first attracted to the pictures. In order to "learn the game" he went into the Imp studios at \$5 per day. He also yearned to write for the screen, and that brought him to the notice of Frank Crane, who was then an Imp. Crane made Paton his assistant at a small weekly salary (the current assistant's salary of four years ago) and the result was that despite Crane's kindness, Paton, a man with a family, had the Devil's own time following the business he loved. Even at this stage of the game he showed the knack of knowing a "thrill" situation that marks him among the serial directors of the present. Eventually he got a chance to produce some of his melodramas, and so developed into a first-class director himself. I understand that under the new Pathe contract he earns in a few hours what he formerly made in a week. Paton's success shows the supreme value of specialization. Paton saw that his style of stuff was best suited to the serial field. So he plunged into the serial field 100 per cent. There is perhaps no director in the business today who is better informed on how to make the "punches" that make the successful serial. And four short years ago this one was standing in the long line of extras who daily awaited a chance to work at the Imp studio.

And then there's George Proctor, who joins the clever Sarver in World Films scenario department. George is one of the real dependable feature writers of the business, and I distinctly remember that he worked at two jobs in order to make money enough to "break in." That was about five years ago, when he labored on the New York American "desk" at night—and trailed the beloved movies via a job on a movie paper by day. Finally the latter position brought him into the touch with the business that he desired and he commenced writing "feature continuity." Sarver knows how good Proctor is through intimate association with him at Lasky and Pathe. World Film has made a record contract with Maravene Thompson, the papers say, snapping her material up a few hours after reading it. I am not at all surprised, and suppose a top price was paid, because as I recently



ANNA Q. NILSSON IN "HEART OF THE SUNSET"  
Rex Beach Story Produced by Goldwyn Pictures.

intimated, Ricord Gradwell was out to put the World's story department at the top of the list. The day of low pay and slow decision in scenario departments is done. Here's an interesting letter about scenarios from the lady in California who once said I wouldn't print an exposure of studio casting conditions that she sent me—whereupon I did!

LOS ANGELES, Feb. 20, 1918.

Dear Mr. Old Exhibitor:

There! That is what I like to see—the truth about how stories are rejected and often why accepted. You may recall a letter I recently wrote regarding the Metro workings—and tho you may not know it, you have come very close in that region to story selection. And the majority of studios buy and select the same way. The "bright, talented, beautiful" so-and-so is given the road and encouragement to push all people with talent to the back in order that her looks, which are her only asset, shall hold the picture. I call to mind the little woman who said, "I know I am not pretty, but I use my eyes. People are so intent in watching my eyes roll and stare that they don't see I am homely." The fact is, that she is not homely, but cannot act—but she rolls her eyes! Goo-goo stuff!

Still your admirer, sincerely yours,  
CORA DREW.



TULA BELLE AND ROBIN MACDOUGALL  
Leading Child Actors in Arcraft's "The Blue Bird."

## CARE SHOWN IN SELECTING ACTORS

### Mary Garden Has Best of Support in "The Splendid Sinner"

The cast chosen by Goldwyn to support Mary Garden in "The Splendid Sinner," by Kate Jordan, is one of especial excellence. While the production is an elaborate one and the drama is tense with big situations, there is not a confusion of principals. For this reason Goldwyn's casting director considered a long list of available first-rank players before entrusting them with the important work of portraying characters calculated to tax the resources of any stars.

Again Hamilton Revelle, remembered for his admirable work in "Thais," plays opposite the star. His own starring engagement in Metro pictures two years ago introduced him to screen audiences and his return to the silent drama is welcomed by cinema audiences with as much pleasure as his acting on the stage means to theatergoers. During his career he has supported Olga Nethersole, Mrs. Leslie Carter, Frances Starr, Otis Skinner and others.

Anders Randolph, noted for his excellent "heavy" work on the screen, plays Mary Garden's evil genius in "The Splendid Sinner," a role which demands finesse and power. Long with Vitagraph, where he distinguished himself in "The Wheels of Justice," "The Way of the Transgressor" and other big features, he is favorably known to every follower of motion pictures.

Others in the cast are Roberta Bellinger, Hassan Mussalli and Henry Pettibone, all contributing much to maintain the high standard of acting.

#### IN SENNETT SERIES

"Sheriff Nell's Tussle," released March 11, adds another success to the Paramount-Mack Sennett series featuring Polly Moran and Ben Turpin. This story has to do with Sheriff Nell and her indefatigable sweetheart, Turpin, and the interruption of their strenuous courtship by a couple of "slickers" who resolve to crack a bank safe. In order to secure a clear field of operation they get up a theatrical performance for the benefit of the Triggerville Library, and while the population of the town is watching the amazing performance they get in their deadly work.

#### THIS WEEK'S COVER

Louise Huff, the Paramount star, whose picture appears on the front cover of this week issue, received her initial dramatic experience in amateur theatricals and made her professional debut in "Graustark." After several seasons in stock she joined a motion picture company and soon became the leading lady. Her first picture under the Paramount trade-mark was Denman Thompson's "The Old Homestead," in which she scored a personal success as the old farmer's daughter. Other pictures in which she has appeared are: "Destiny's Toy," "The Reward of Patience," "Seventeen," "Great Expectations," "Freckles," "The Lonesome Chap," "What Money Can't Buy," "The Varmint," and "The Ghost House." Two forthcoming releases in which she co-stars with Jack Pickford are: "His Majesty Bunker Bean" and "Mile a Minute Kendall."

"The Church Window Angel" is the title of the Minter subject on which Mary Miles Minter is now a work. Jeanne Judson wrote the story and Karl Coolidge arranged it for the screen. Edward Sloman will direct.

## PATHE LOOKS FOR CERTAIN SUCCESS OF "YELLOW TICKET"

Popularity of Fannie Ward, Strong Company and Fame of Play Regarded as Winning Combination

A distinguished company surrounds Fannie Ward in the forthcoming Pathe play, "The Yellow Ticket," adapted from the celebrated A. H. Woods stage success of the same name. In addition to Miss Ward, who scored in her first Pathe play, "Innocent," are Milton Sills, Warner Oland, Armand Kalisz, J. H. Calmoun, Leon Bary, Helene Chadwick, Anna Lehr, Nicholas Dunaew, Edward Elkus, Charlie Jackson and Richard Thornton. William Parke directed, and has made a picture which promises to take high rank among the most noteworthy screen dramas. Astra produced it.

As a stage play "The Yellow Ticket" had a long run at the Eltinge Theater, New York, and at the Powers Theater, Chicago. It also played in nearly every city of the United States, a fact that

greatly increases the box office value of the motion picture production. Florence Reed starred in the original company. The play was written by Michael Morton.

The great reputation of the play, the drawing power of Miss Ward's name and the knowledge that Pathe has given the picture an all-star cast have already interested prominent exhibitors. Among these exhibitors are many of the best known in the country. It is understood that two famous Broadway houses are represented among them.

Illustrative of the way in which the new Pathe plays are "making good" is the word recently received from California that the Turner and Dahnken circuit have booked them for their entire ten houses. This circuit includes many high class theaters on the Pacific Coast.



"AMARILLY OF CLOTHES-LINE ALLEY" — Mary Pickford in Unusual Artcraft Picture.

### CHAPIN GETS FOLLOWING Lincoln Stories Bring Immediate Response from Exhibitors and Public

Considerable enthusiasm is expressed at the New York headquarters of the Famous Players-Lasky Corporation over the unusual reports being received by the distribution department in connection with the Paramount Ben Chapin Film series, "The Son of Democracy."

A letter from H. C. Miller, of the Ross Theater, Chicago, reads: "This offering attracted more attention than any picture a long the line of a serial (though it is not a serial) that I ever played. The first chapter, 'My Mother,' is well done and shows the rough life of Lincoln's boyhood days. I predict that this will be one of the greatest episode pictures ever presented."

A private showing given by Bernard Depkin, Jr., of the Parkway Theater, Baltimore, last week, resulted in his sending the following telegram to Famous Players-Lasky: "Private showing 'Son of Democracy,' Hotel Belvedere, phenomenal success. Between four and five hundred Baltimore's representative people were unanimous in their praise. Ministers, teachers, physicians, lawyers unusually enthusiastic. Predict cycle will develop in an entirely new following for motion pictures." Endorsement of a similar nature is expected in other cities.

### KEENEY STARTS PRODUCING "MARRIAGE" Guy Bolton Is Author of Picture to Follow "A Romance of the Underworld"

Having completed "A Romance of the Underworld," Frank A. Keeney's company, headed by Catherine Calvert, has begun the production of "Marriage," an original scenario by Guy Bolton, author of "Oh! Boy!" "Oh! Lady! Lady!" and other stage successes.

"A picture of New York," is the characterization Mr. Keeney gives to "A Romance of the Underworld," which is to be his first release as a motion picture producer. It presents intimate phases of New York life which are unfamiliar even to the average New Yorker. Take, for instance, the realistic Chinatown "dope den" scene, the high jinks occasion in the East Side dance hall, with the impromptu bout between two rough characters impersonated by Kid Broad and Kid Lewis; the big courtroom scene, in which the heroine is on trial for murder, and the intimate touches of tragic significance in the setting of the Criminal Courts Building, the Tombs and the Bridge of Sighs.

"New Yorkers don't know their own city," says Mr. Keeney, "and that is why I believe such a picture as this will pique their curiosity. The trouble with the average New Yorker is that he can see the sights of his own town any time

he wants to, and consequently by the sheer force of procrastination he is shunted off from ever seeing them. Pictures of real New York life always have their appeal for people living outside of New York, because for the average American New York life represents the most interesting phase of existence on this hemisphere, if not in the world."

### ALASKAN FILM SCORES "Carmen of the Klondike" Finds Ready Market

Exhibitors have been attracted by the success of the Alaskan picture, "Carmen of the Klondike," which received its premiere showing at the New York Strand Theater last week. It is a Select production, featuring Clara Williams, and all of the scenes are laid in the Alaskan Mountains, and in a little settlement town far from civilization. It deals with the prospectors who rushed to this desolate country during the gold rush. The picture is being released by the State Rights Distributors, Inc., and is being distributed in New York by the Pioneer Film Corporation.

### MAKING "PHANTOM FEUD" Alice Brady Preparing Fifth Select Picture

Early in March Alice Brady commenced actual production of "The Phantom Feud," her fifth Select Picture. Miss Brady's productions for Select now comprise "Her Silent Sacrifice," "Woman and Wife" adapted from "Jane Eyre," "The Knife" and "At the Mercy of Men," which she has just completed and in which she returned to the Russian locale of so many of her earlier characterizations.

In this latest picture, for which "The Phantom Feud" is a tentative title, Miss Brady's leading man will be Craufurd Kent, who appears as Aubrey Hapgood, the brilliant young novelist for whom Rosa Gelardi, the heroine, acts as secretary and whose love she later wins. Miss Brady's leading woman in this production is Ormi Hawley, who recently registered a hit in "The Antics of Ann."

### SIGN JOHNNY HINES

Johnny Hines, the clever young comedian, has signed a long-term contract with World Pictures, and will shortly be co-starred in a new production with Madge Evans. He is one of the rising comedians of the screen.

### TWO NEW BLUE RIBBON FEATURES Earle Williams and Grace Darmond to Be Seen in "Girl in His House"—Another Starring Combination

The next Blue Ribbon feature for Earle Williams and Grace Darmond, who are now working on the Pacific coast, will be "The Girl in His House," from the story by Harold MacGrath, according to an announcement made last week by Albert E. Smith, president of the Vitagraph Company.

Mr. Williams and Miss Darmond are now engaged, under the direction of Tom Mills in the production of "Sealed Lips," and are expected to complete it shortly. Plans are already made for them to start on "The Girl in His House," which when finished will be the third picture made by Mr. Williams with Miss Darmond since they went to the Hollywood studio of Vitagraph.

"The Girl in His House" ran in the *Ladies' Home Journal* as a serial story not long ago, and is known to millions of readers as one of the most original stories of the many which have come

from the pen of Harold MacGrath. It is now in the hands of Mr. MacGrath's publishers and will be issued in book form about the first of June.

A new Blue Ribbon feature combination, composed of Gladys Leslie and Edward Earle, is also announced by Vitagraph. They have already begun work in "Ann Acushla," an Irish drama from the pen of Paul West, which is being produced under the direction of William P. S. Earle.

Miss Leslie has been under the direction of Mr. Earle ever since she joined the ranks of Vitagraph stars, more than six months ago, and this will be the fourth five-reel feature in which she has appeared. With Miss Leslie and Mr. Earle in "Ann Acushla" there will appear a number of other Vitagraph favorites, including Julia Swayne Gordon, "Mother" Mary Maurice, Charles Kent, William Dunn and Betty Blythe.



MINIATURE STAR OF "WANTED—A MOTHER" — Madge Evans Appearing in World Film Offering.



## OCHS LEAVES TO SPREAD GOSPEL OF UNITED THEATERS

President of New Enterprise Starts on Tour to Explain to Exhibitors Plan of Organization

Lee A. Ochs, president of the United Picture Theaters of America, Inc., addressed enthusiastic meetings of motion picture exhibitors of New York State, eastern Pennsylvania, New Jersey and New England last week, and now is beginning a tour of the West and South that will not bring him back to New York until June 1.

Mr. Ochs goes to meet groups of exhibitors and explain to them the

a saving of millions of dollars annually in the motion picture industry. Mr. Ochs insists that these important groups of the industry are the ones to be benefited by the program which United Pictures has evolved.

Distributing waste is the objective of the new co-operative association of exhibitors and by its elimination Mr. Ochs is prepared to prove the producers will receive greater returns for their features than they now obtain under the program system. Each exhibitor will be graded according to his ability to pay, and will be protected against ruinous competition. The producer will know in advance what his margin will be when dealing with United Pictures. Efficiency of production as well as economy in presentation is the United plan that is expected to appeal especially to the producer.

Traveling east from Los Angeles Mr. Ochs will make more stops during May.



GILBERT H. HEYFRON

First member of the United Picture Theaters of America, Inc., Mr. Heyfron is the manager of the Missoula Amusement Company, Missoula, Mont., and through his influence many leading exhibitors of Montana have become United members.

program for exhibitor co-operation in the purchase and presentation of film features that has been devised by the executives of United Pictures after eight months of hard work. This week he is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the metropolis of the Middle West.

Beginning with a day in Indianapolis, Mr. Ochs will spend two days next week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisiana before starting north the first week of April by way of Atlanta, Charlotte, N. C. and Washington. The end of that week will find him in Pittsburgh, after which he will head West again and reach Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kan., follow, and then for the week of April 14 Lincoln, Neb., Omaha, Des Moines and Minneapolis.

Butte, Mont., is the next stop and Mr. Ochs will spend April 23 and 24 there before traveling down to Boise, Idaho, and on to Spokane. The last few days of April and the first week in May will find Mr. Ochs in Seattle and Portland.

From Monday, May 6, to Wednesday Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for the longest stay scheduled for him. For ten days he will meet both producers and exhibitors, explaining to them the system under which United Pictures expects to effect

## "THE SUNSET PRINCESS"

Marjorie Daw Appears in New State Rights Feature

Marjorie Daw, recent leading lady for Douglas Fairbanks in "The Modern Musketeer," is the star in a new state right feature which is now in preparation and which will be offered to buyers late in March. It will be called "The Sunset Princess" and is an adaptation of Wallace G. Coburn's "Yellowstone Pete's Only Daughter." Filmed in the Rocky Mountains and on the Circle C Ranch in Montana, it is said to contain some beautiful locations.

The picture will be distributed by the Big Productions Film Corporation on a state right plan.

## REMAINS IN PICTURES

A report to the effect that Irene Castle was to return to vaudeville in the near future, which appeared in a New York newspaper last week, was emphatically denied by Mrs. Castle's representative. The actress is at present in Cuba on a short vacation and upon her return she will resume work for the Pathe Company, with whom she has a contract calling for her services for some time to come.

## AL LICHTMAN GIVES PUBLICITY HINTS

"The Blue Bird" Campaign Should Be Started Two Weeks in Advance, Says Head of Distribution Department

With the release of Maeterlinck's "The Blue Bird," by Famous Players-Lasky Corporation on Easter Sunday an opportunity is given to exhibitors to do a record business during the run of the picture and to add many patrons to the regular list, declares Al Lichtman, general manager of the distributing department of the Famous Players-Lasky Corporation.

"We confidently expect that this picture, properly exploited, will be a record-breaker," says Mr. Lichtman, "for it will attract all classes of people, young and old, and it will serve to make photo play fans of many persons who have not yet been won over to the screen as a means of entertainment.

"Irrespective of the size of the house, and regardless of the class of patronage, 'The Blue Bird' can be made a winner if handled properly. The exploitation should begin two weeks in advance of the presentation in order to get the fullest benefit from the national publicity campaign being waged. The Famous Players-Lasky Corporation considers that this film will mark an epoch in the history of the screen, and that it will benefit every exhibitor showing it, not only by reason of the financial returns in dollars and cents, but by the prestige it will bring to the house.

"Because 'The Blue Bird' is such a picture it affords an admirable opportunity for the exhibitor who has not been exploiting his picture to become active in this direction and to start with a subject offering great possibilities for results.

"A personal call upon the editor of the local paper (who is already familiar with 'The Blue Bird' as a play and a book) will interest him in a campaign of co-operation. In this direction we have prepared a half-page newspaper mat, which can be secured at any of our thirty exchanges, practically devoid of advertising, so that it will not be rejected on that score. The text tells a human interest story and possesses actual news value to the readers of the paper. The pictures illustrating this text are unusual and interesting. Only one newspaper in a town will be given

this mat, and the exhibitor can choose his favorite medium.

"A few days after the mat has been used, and at least a week before the picture is to be shown, the stories provided in the press book (which is furnished by the exchange) can be given out. These stories are written for the purpose of working up interest in the picture, giving the synopsis of the play and newsy items about the author, director, actors, etc.

"By making it a point to deliver these stories in person much better results are obtained, for if it does not reach the hands of the proper man on the staff it may never appear. These personal calls are made more necessary when a preliminary talk has been had with the editor, as above suggested.

"The aid of the local book stores can also be enlisted for this affords a golden opportunity for them to make large sales of the book. Have the window displays carry your card telling where the film is being shown."

## "DE LUXE ANNIE" TO BE A SELECT FILM

Norma Talmadge Will Play in Screen Version of Drama

"De Luxe Annie," a drama which was presented by Arthur Hammerstein early in the present dramatic season at the Booth Theater, New York, has been secured by Norma Talmadge for production by Select. Miss Talmadge is said to have paid a record figure in order to secure the screen rights to this dramatic success, the stage production of which presented several picturesque and novel features.

"De Luxe Annie" was written by Scammon Lockwood and first appeared as a two-part serial in the *Saturday Evening Post*. This story was later dramatized by Edward Clark, and when it appeared on the stage it was hailed as a distinct novelty.

In the New York production Jane Grey was featured in the title role and Vincent Serrano played opposite her. Miss Talmadge will of course portray Annie herself, and her lead will be Eugene O'Brien.

The scenario of "De Luxe Annie" is being prepared for the Norma Talmadge Company by Tony Kelly. Joseph M. Schenck, who presents Miss Talmadge in all her productions, reports that Mr. Kelly's scenario will be ready within a few days.

## GWENDOLYN FILMS

Goldstein Promises Pictures of an Uplifting Character

Irving E. Goldstein, who recently launched a new production company known as the Gwendolyn Films with headquarters at the Knickerbocker Theater Building, after a conference at the Hotel Astor, with Hugo Hamlin, leading man, and Emil Johnson, director, announces that preparations are being made to start the production of their first feature picture, "For Dear Old Glory," which will offer Hamlin a powerful role.

Mr. Goldstein declares that it is the purpose of the company to produce clean, wholesome plays that are for the betterment of humanity. Messrs. Hamlin and Johnson are now devoting their time to seeking adaptable and "out of the ordinary" locations to fit the atmosphere of their first production. Mr. Goldstein has studied the picture game for many years.



MILDRED MANNING AND ALUE TERRY  
Playing in O. Henry's "The Trimmed Lamp"—General Film



# PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Pictures, Much Like Musical Scores, in Demand Upon Organists' Resources—Good Music Down Town—Relief of Orchestra by Player a Difficult Problem—New Programs

BY MONTIVILLE MORRIS HANSFORD

ORGANISTS, as a rule, do not like much criticism, which is only natural. This dislike is not confined to musicians. But I met a player the other day who actually asked me to visit his theatre and make some suggestions. I am mighty glad I have found a man who can ask a thing like that, for they are scarce. This gentleman plays in one of the smaller houses, and plays well. But he has a great desire to do something better, and in order to get a new line of thought on his work, he wants me to tell him whenever he gets careless. This is not a bad idea, by the way, but it is a big order. One of the hardest tasks on earth is to tell a player how to play pictures. It's just like telling him how to write a piece of music. Rules are easily laid down, but they never yet made a player. Reading a picture is like reading a musical score; one must read ahead by jumps; must get ready before the scene changes; must eliminate that awful habit of quieting down suddenly at titles and changing themes from one key into another remote tonality that makes the flesh creep. Quick modulations are just as bad. When in doubt, stop playing, count twenty, then go ahead. Even this method would have some advantages.

I ran into a good piano player the other night while I was doing the subway circuit. He was playing Mae Marsh in "The Cinderella Man," and he was playing it to beat the band. It seems that many players get the idea that the audience will go to sleep if the tempo is not going at a high rate of speed all the time. This player was excellent except for that one fault; he probably never thinks of it, and plays away for dear life until the end. There ought now and then to be resting places in all picture programs, where both the player and the listener could be let down for a few moments; a breathing spell, or in the case of a heart-wringing picture, a nose-blowing space—good for all parties. Such programs mark the thinking player. A few good slow movements, chord modulations, played slowly and softly, are very welcome to the audience, whether they are conscious of it or not. They know the difference, even when they can not name it.

#### Good Music at City Hall Theater

I gave myself a treat last week and went down to the City Hall Theater, a pretty little six-hundred-seat house located in a rather surprising section of the city—31 Park Row. I found that Mr. David Weinstock takes great pride in his music. He is the Managing Director. We had quite a talk on good and bad music for the movies, and I found that he believed good music helped the picture, and therefore he wanted the best players he could get. This is one reason why he has J. Van Cleft Cooper, late of the Strand, to preside at the two-manual Kimball organ. Mr. Cooper is too well known in the picture-organist world to need much introduction. I have frequently quoted his programs, and it was pleasant to hear him again. Through the day the City Hall draws its audiences from the ranks of men, some paying daily visits to the house, a fact that speaks well of the quality of the performances.

Mr. Cooper says he plays the very same quality of music that he used farther up Broadway, and one can well believe it, for the audience gave every evidence of appreciation the night I was there. This theater proves that it is not necessary to use slapstick music simply because it is not located in the neighborhood of the Forties. One of the best musical characteristics of this house is the hours of the organists. The doors are open from 9 A.M. until 11 P.M. This gives the player a chance to have either the day or the evening off, depending upon which shift he plays. One man plays from 9 to 4, the other, 4 to 11. This seems to me an excellent division, and gives the organist plenty of time to visit around. Nothing is better for the theater organist than having a chance to hear other players, and it makes no difference whether they are better or worse; one can get many points from it, either way.

#### Intermission a Problem

I touched upon silence in picture houses some weeks ago. Generally speaking, movie crowds are fairly quiet, but now and then a bunch blows in, thinking it is in Mott Street. Decorum is cast into the aisles and chocolate drops are consumed in large quantities while the orchestra is playing a featured number. At such times the well intentioned listener wishes for the old Jesse James days when a man reached for his hip pocket when bothered by such things. Manager Rothapel has realized this need for silence and before each show throws upon the screen a large notice requesting quiet during the rendition of the musical numbers. This notice is always greeted with applause by the musical fans and shows that they are appreciative of the manager's effort to give them what they want. Now if we could only have an orchestra that could get off the stage without having the organist play a camouflage of sound to drown the noise of shuffling feet and rocking music stands, everybody would be happy. The organist's business at this point is to take up the picture, not the orchestra.

This general breakup of the orchestra always takes place just when the audience is settling into the plot, usually at the point where the father discovers that his daughter is not what she ought to be. Not only is it agonizing for the daughter to have her father thrust her from him, but it is likewise agonizing to the viewer to have the wood-wind section shut off the lower extremities of the actors on the screen. In some pictures this would be a dead loss. There must be a solution to this problem.

#### Programs of Big Houses

There is so much good music at the picture houses these days and the time is so short for hearing the programs before they are changed, that I have difficulty in keeping up with the good work. However, I did get in at the Rialto the other night in time to hear Hugo Riesenfeld lead his men through Tschaiakowsky's *Capriccio Italien*. The composition remains Russian at heart, however much it is named Italian. It seemed to be Italian week at the Rialto; George Beban, this overture, and two

songs from *Pagliacci*. The feature accompaniment was unusually good, introducing some good old Italian street songs like *Maria, Marie*. Nat Finston directed the orchestra in some interesting music during the scenic, and I noted the Brahms waltz in A flat, a favorite, and worth going there to hear.

Two features on the Strand program last week gave patrons much pleasure: the *Meistersinger* overture, and the Strand Ladies Quartet. The first, which belongs to the greatest overtures, awoke the echoes of the big auditorium, having the support of the organ nearly all the way through. Mr. Spirescu gave a good rendition. The quartet of charming young ladies came as a novelty and pleased the huge audience in a medley of southern songs. The well known New York tenor, John Finnegan, soloist at St. Patrick's cathedral, was also on the program, singing *Come Back to Erin* and Herbert's *I'm Falling in Love with Someone* from *Naughty Marietta*. Ralph Brigham brought forth applause by his playing selections from *Rigoletto*, and Herbert Sisson had selected some excellent organ numbers for the first show.

#### Value of Sound in a Picture

In "Carmen of the Klondike" a fight takes place, which may worry a few players, or at least tire them out. This fight raises the question of when is a fight too long from the musical standpoint? After fifty-one repetitions of a "hurry," a set to like this one becomes musically inane, and interest lags fearfully. Therefore, it might be well for producers to think what a film is going to sound like, as well as what it is going to look like. A continuous babbling of minor chords, screeching of fiddles, hammering of drums, rain machines and general whatnot, is all very well after a long dry spell; but this noise gets on one's nerves before long and quiet is wished for. Aided by a good musical accompaniment, this fight seems to last an hour or so entirely too long for the music to do good. I can sit through it, but a shorter bout would settle the affair in just as good style, and the music would not get tiresome.

#### New Arrangements for Organ Use

A practical national anthem *Phantasy* for organ has just been published by the Boston Music Company. It is arranged by Charles W. Pearce, and will be found useful at this time when news films demand suggestions of the anthems of all allied nations. This work includes the hymns of France, Russia, Belgium, Japan, Great Britain and America. This same publishing firm has issued a volume of Bohemian Composers in their regular edition. This handy little book contains that gem of a piece, *Minuet*, by Suk, which was first played in this country by Rudolph Friml. While this book is intended for piano, it can be used by organists who are seeking novelties. Admirers of Ethelbert Nevin will find many of his best known numbers in a Nevin Organ Folio, also issued by the Boston Music Company. His beautiful song, *At Twilight*, will be found in this volume. It makes one of the best love themes for pictures. J. Fischer and Brother have just brought out Stoughton's *Sea Sketches*,



HARRY PATTERSON HOPKINS

It is astonishing to find such high class musicians engaged in the moving picture field. Harry Patterson Hopkins is a composer of note, having to his credit at least fifty published works. He is a graduate of the Peabody Conservatory of Music, Baltimore, and during his work abroad studied with Dvorak. He held the position of Director of Music at Washington College, Washington, D. C., for ten years. Mr. Hopkins has been playing the organ at the famous old Broadway Theater for some time. He is extremely facile in his playing, giving a splendid sense of repose to his quieter picture interpretations. He is an excellent improviser, an art almost indispensable in picture work; his repertory is large, and he plays with a perfect understanding of the demands of the screen.

a set of fanciful pieces. There are four numbers, *In the Grotto*, *Sea Nymphs*, *The Sirens* and *Neptune*. The last one is excellent for a pompous march effect.

#### "One More American" (Paramount)

Open with a lively theme, played softly, until *Maria*, then play *Maria, Marie*. This can be varied by adding another popular Italian song, like *O sole mio*. At cue "That wop," sombre. At title "A letter" back to *Maria, Marie*. At the marionettes, use a grotesque dance, keeping time with the dolls. Polidini's *Dancing Doll* might fit this scene very well. At title "While Bump," a lively neutral theme, returning to dance at marionettes. At cue "Luigi, my reporter friend," *O sole mio*. At cue "It's Regan," a hurry, until title "Dr. Ross finds life easier," a softer theme, neutral. At title "Morning," lively, using several, playing to action, and at cue "She'll have to go back," a hurry. At title "Two who wait," soft with action, and at Luigi's entrance, a few seconds' silence, then soft plaintive. At title "Meanwhile Sam," livelier, until title "Theater Time" very soft plaintive. At cue "I go find Regan," a hurry; long mood here, vary with improvisation, until cue "We've got the goods," then lively and *Maria, Marie*.

#### "Carmen of the Klondike" (Selznick)

This picture seems to have eliminated the love theme, unless a few measures here and there can be so called. There is no chance to work in any extended theme for either of the lovers. Open with a big swinging theme, one of MacDowell's *Sea Pictures* will come in handy here; go into a lively dance at interior. At Dorothy Harlan, softer,

(Continued on page 15)



## POWERS IS STAR OF FIRST WASHINGTON PHOTOPLAY FILM

Company Starts Operations with Capital of \$500,000—Gasnier to Produce Western Serial

M. E. M. GIBSONE  
(Mabel Condon Exchange)

LOS ANGELES (Special).—With C. J. Warde as manager of productions and prominent business men of Spokane, Wash., as members of the board of directors, and stockholders, the Washington Photoplay Company was incorporated in the State of Washington for \$500,000. Tyrone Powers will be the featured player of the first picture, and already stories are being purchased for production. One of Spokane's parks has been converted into a studio and large stages and administration and studio buildings have been constructed. The company plans to produce big outdoor stories, preferably novels, and Mr. Powers will arrive from New York City at an early date to begin work in the first of these. William Faber is representing the company in Los Angeles, and has selected a technical staff for the Spokane studios, where the entire production of the company will be centralized.

Louis J. Gasnier, president of the Astra Film Corporation, is at present in Los Angeles, and with the arrival of George Fitzmaurice will complete plans for the production of a Western serial, to be made at one of the West Coast studios. No cast has been selected as yet for the serial, but an early date is set for the beginning of production.

Douglas Fairbanks is completing under the direction of Alan Dwan "Mr. Fix It," and will leave immediately upon its completion for Washington, where, in conference with Government officials and with their approval, it is possible he will plan the production of a feature play of pertinent topical interest.

### Douglas Sells Serial

W. A. S. Douglas, president of the Diando Film Corporation, returned last week from New York, where he went to submit a serial story, of which he is the author, to the Pathe Company. The story has been accepted and approved for production and under the title of "The Wolf-Faced Man" will be produced at the Diando Company's Glendale studios at an early date. George Larkin has been signed for the leading role, with Stuart Payton as director. The story has a Western locale and is of the time of 1860 and will consist of fifteen episodes, each of two reels. Mr. Douglas also secured a renewal of the Baby Marie Osborne agreement, insuring her appearance under the Pathe banner for another year.

Upon the completion of the present Kathleen Clifford production, in which Kenneth Harlan is playing opposite Miss Clifford, he will join the company featuring Mona Lisa, under the direct supervision of H. M. Horkheimer, who is presenting this new star in an elaborate production now being filmed at the Balboa studios, Long Beach, under the direction of Paul Powell. Kenneth Harlan will return to Universal to complete his contract at the termination of the Balboa engagement, which is for a limited period.

Anita King and her company have returned from the Mojave desert, where they have been filming scenes for a current production requiring desert locations.

Lew Stone will produce his next picture in New York City and will leave Los Angeles at an early date. "The Man of Bronze," made at the Paralta

studios, is now ready for release. Mr. Stone will continue to produce under the name of the Delcath Company, and with the completion of the feature to be made in the East will return to the Pacific Coast for further productions. No announcement is made regarding the story or supporting cast.

"The Bells" is under film presentation and production has been made of the opening scenes. E. C. Warde is directing and a splendid cast support the star, Frank Keenan.

Rhea Mitchell is supporting Bryant Washburn in his first Western picture, which is directed by William Worthington.

"The Triple Cross" is the title of the current Dorothy Dalton production, under the direct supervision of Thomas H. Ince. Edward Cecil, Leoita Lorraine, Otto Hoffman and Charles K. French are of the supporting cast, with Thurston Hall playing opposite Miss Dalton. R. William Neill is directing.

Under the direction of Lynn Reynolds Tom Mix and a large company have left for Victorville to produce scenes for the current Mix production. A special train was employed for the transportation of the many cowboys, horses, properties and settings required.

### Directing Gladys Brockwell

Edward J. LeSaint is directing Gladys Brockwell in a feature play, in which she plays two parts. Each character requires an entirely separate interpretation and affords Miss Brockwell wide scope for the style of work best suited to her.

Ruth Roland was one of the stars who, as invited guests of the San Bernardino Eighth Annual Orange Show, visited San Bernardino and attended the banquet given by the entertainment committee. Al Christie, with Eleanor Field, Bobby Vernon and their company, filmed many scenes in and around the concessions for a current Christie comedy, "By Orange Aid."

Ruth Stonehouse has leased her Laurel Canyon estate to Mae Murray and is at present the guest of her aunt, Mrs. Elmer H. Adams, of Chicago, at the Hotel Maryland, Pasadena. Miss Stonehouse will leave for New York at an early date for a short visit, and will

then return to Los Angeles to begin work upon feature productions to be made with her own company.

Charles Ray and his company have returned from Truckee, where snow scenes have been filmed for his current Ince production, yet unnamed. Irvine Willatt directed, with Doris Lee playing opposite the star and Gloria Hope and Robert McKim supporting. Some remarkable photography was obtained and effects never before filmed will be shown in this Charles Ray feature, as well as a thoroughly rousing story of the Northern country, which gives the star every opportunity for splendid bits of personality study.

Jane Novak will play opposite William S. Hart in "Selfish Yates," now being produced. The story is a C. Gardiner Sullivan story. Miss Novak played opposite Mr. Hart in "The Tiger Man."

Enid Bennett will return to the Thomas H. Ince studios to begin work on a story now under selection in about ten days' time. Miss Bennett returns from a honeymoon, when, as Mrs. Fred Niblo, she and her husband have visited San Francisco and other cities of Northern California and Oregon. The wedding was performed at Christ Church, Los Angeles, February 22.

Gloria Swanson is playing opposite William Desmond in his current picture, "The Honourable Billy." Miss Swanson was formerly a Keystone player and more recently with the Henry Lehrman, Sunshine Comedies Company.

"Boss of the Lazy Y" has been completed for Triangle, with Roy Stewart as featured player. The majority of the scenes were filmed at the Triangle ranch at Santa Monica. Abe Farra, one of the cowpunchers riding in the piece, was seriously injured when his horse stumbled in a little arroyo, throwing him as one of the stirrups broke.

### Two Beban Productions

The first two productions for the George Beban Company have been announced. Monte Katterjohn is the author of both, "High and Dry" and "The Master of the Pound." Sarah Kernan and Bob White have been signed by Beban, and it is probable Arthur Forde, who for the past four years has been assistant director with the Lois Weber productions, will act as manager of production for the new Beban company.

The last scenes have been filmed by Director William Duncan, who also starred in the serial for "Vengeance— and the Woman," and, contrary to reports, that Mr. Duncan would direct for



ALICE BRADY  
"The Bride's Revenge"—Select

the Pathe Company, he is to produce another Western serial for the Vitagraph Company, to be titled "The Will and the Way," in which he will also star. The story is said to be one of supreme thrills that will surpass even the daring of "The Fighting Trail" and "Vengeance— and the Woman" serials. Preparation of the scenario is now under way and supporting cast is being chosen.

George Sargent is filming "Cleants of Erin Green," a two-reel Western story, to be one of a series called the "Woolfville Series," for the Vitagraph Company. William Lester, recently arrived in Los Angeles from the New York studios of the Vitagraph Company, is playing the lead.

Adele Blood, shortly to produce with Captain Wilbert Melville pictures under her own company's management, will stage for Red Cross benefit a three-act play. Thurston Hall has donated his services to play opposite Miss Blood, and the cast is being selected. The play will be presented here and at Santa Barbara and at the Community Theater, Pasadena.

### PHOTOPLAY MUSIC

(Continued from page 14)

follow action, until cue "Well, what did you find out?" then sombre. At title "Skagway," a hurry. At cue "Pay your fare" a soft neutral theme. At title "Prospect City" a rollicking tune. At cue "Silk wants to bury the hatchet," soft neutral, alternating with hurry to action, until title "Arriving in Prospect City," then lively. At Dorothy in Stewart's office, sombre hurry, continuing sombre through title "Her savings gone." Cue "I'm feelin' like a howlin' wolf dog," lively dance. (Honey, come kiss your baby is supposed to be the tune in the picture.) As Silk comes down, soft sombre.

For the card game, play as softly as possible for a fine effect. This is one of the best card scenes ever produced, and the softer the music the better, for music is scarcely needed. At cue "Four little bullets," dead silence; and as Stewart goes out loud hurry until cue "Are you going?" soft sombre hurry with action. Title "In the Peel River country," soft neutral; agitato at stab, until dance hall, then dance again. For Claim Office a hurry. At cue "I can only remain" soft sombre, agitato at Silk's entrance. Title "With the deluge," hurry with action. At cue "Mr. McDonald is upstairs" sombre hurry, until Dorothy at door, then agitato with action. At title "With the breath," a soft theme to end.



THIRD EPISODE OF "HOUSE OF HATE"  
Pathe Serial That is Starting Strong.



# OPEN MARKET STATE RIGHTS



## PLIMPTON STUDIO FOR DORIS KENYON

Work on "The Street of Seven Stars" Begins This Week

Theodore C. Deitrich, president of De Luxe Pictures, Inc., has leased the Plimpton studio, at Yonkers, where "The Street of Seven Stars" will be made by Doris Kenyon at the head of her own company. The studio is one of the best in Westchester County and has recently been completely outfitted by Horace C. Plimpton with every requisite for the production of high-class motion pictures.

Actual work on "The Street of Seven Stars" will be commenced this week. Miss Kenyon has returned from Palm Beach, where she has been resting for several weeks. Together with her director, John B. O'Brien, Hugh Thompson, her leading man, and ten other members of the cast, Miss Kenyon left for Lake Placid, where the week will be spent making exteriors. During their stay in the North, the entire company will be the guests of the Lake Placid Club. Other exteriors will be made later on in the South, probably in New Orleans.

Work in the studio will start on March 18. Mr. Deitrich has engaged Lloyd Lonergan, formerly vice-president of the Thanhouser Company, and for many years associated with that organization, as studio manager. E. C. McCarthy, recently of the Pathe forces, will be his assistant.

## PATHE FEATURES BOUGHT BY RIFKIN

Eastern Feature Film Company  
Gets New England Rights

The New England rights of the two Pathe pictures "Today," featuring Florence Reed, and "The Mad Lover," in which Robert Warwick and Elaine Hammerstein are starred, have been bought by Herman Rifkin, of the Eastern Feature Film Company of Boston. The deal was made through the Arrow Film Corporation.

Before returning to Boston Mr. Rifkin, in a talk about motion picture conditions in his section of the country, said that the exhibitors in New England were becoming tired of program pictures and were rapidly discovering that the independent field offered them better opportunities.

"For many months past," he said, "I have been talking with exhibitors throughout New England and studying conditions at first hand. The market in general is very good, despite the war and the rumors of bad times ahead. As a matter of fact, things are improving. One of the most important, if not the most important, developments I have noticed among exhibitors is the way they have been patronizing the independent field. The openings for strong dramatic features at fair prices are increasing every week."

## PETTIJOHN PROMISES MORE ALLIES FOR BOOKING PLAN

Exhibitors' Units Formed in Thirty-two States—Solution of Producers' Problems Claimed

Through a statement issued last week by Charles C. Pettijohn, general manager of the Producers & Exhibitors Affiliated Direct Sales Plan, addressed to the exhibitors of this country and Canada, it became known that the arrangements for this exhibitors' booking plan have progressed rapidly.

After detailing the work which has been done during the past sixty days by Louis Levine and himself, as the authorized representatives of the Allied Exhibitors' Convention, in the furtherance of the direct sales plan, Mr. Pettijohn said:

"We are now able to assure the exhibitors definitely that the plan will be in practical operation on a scale of greater magnitude than was at first contemplated, within a very short time."

"Exhibitors' units in thirty-two states have definitely approved this principle of co-operative booking and completed arrangements to participate in the benefits to be derived from the undertaking. The balance of the states, which have not yet been reached, constitute only 24 per cent. of the total days of bookings necessary to assure the successful completion of the plan."

"This remarkable alignment of forces has been due to the fact that the Producers & Exhibitors' Affiliated Direct Sales Plan is a MOVEMENT and not a commercial enterprise—a movement so fundamentally right in principle that it is an absolute guarantee of relief for both exhibitors and producers."

"Up to the present time eight independent producers of known ability

have been granted franchises to produce under this plan, and within the immediate future four more representative companies will be embraced in this arrangement, giving a product, not only of the first quality, but of such volume as to insure exhibitors of a supply sufficient to take care of every requirement regardless of how frequently they may change their programs."

"In other words, the principle back of this plan is so comprehensive that it has been found big enough to embrace many new additions, both in ideas and forces."

"These additions have presented themselves as a result of considerations which challenge the attention of every man interested in the motion picture business."

"All producing companies now doing business are compelled to make more pictures than they really want to make. This is necessary, because they must each independently maintain a so-called program of pictures. Everyone of these larger companies would be delighted if they could make one-half or one-third as many productions as they are now making, and they could make them better, and we repeat here they will not deny this fact. This would enable these same companies to make money instead of losing money, as they are now doing."

"Such co-operative relationship of producing interests is assured when all exhibitors' units in the United States completes their exhibitors' booking units and own and control their own co-operative booking power."

## WILL SURVEY STATE RIGHTS FIELD

Sawyer and Lubin, of General Film Enterprises, Start on Extended Tour of Country

Following the successful consummation of several important contracts involving the sale of their various state right productions, Arthur H. Sawyer and Herbert Lubin, executives of General Enterprises, Inc., left New York last week on the first leg of a trip which will combine business and pleasure. Messrs. Sawyer and Lubin were accompanied by William Atkinson, business manager of Metro Pictures Corporation, who will spend a week's vacation with the General Enterprises, Inc., officials at Atlantic City.

Following their sojourn at the New Jersey coast resort, Messrs. Sawyer and Lubin will make a tour of the various territories which are now exploiting their two state right successes, "The Warrior" and "Mother." It is their intention to make a complete survey of the state right field during the trip for the purpose of ascertaining conditions in this particular branch of the film industry, in order that they may govern the future distribution of their new state right specials accordingly. The Gen-

eral Enterprises, Inc., executives will loan special assistance to the various buyers of the war spectacle starring Maciste, and "Mother," the six-part George Loane Tucker production.

### "THE ONE WOMAN"

Thomas Dixon, Jr., has finished reading the screen version of his novel, "The One Woman," and is greatly pleased with the prospects it offers for feature film production. "The One Woman" will be the first picture to be offered to the public by the new Mastercraft Photoplay Corporation, and it is now in the course of production at the Paralta studios in Los Angeles, Cal. The scenario was written by Harry Chandler and was the third on "The One Woman" to be submitted to Mr. Dixon for his approval.

### RENEWS CONTRACT

Evelyn Greeley, the young star who has attained a large following among film fans since her first appearance in World-Pictures about a year ago, has renewed her contract with that firm.

## GRANDUN FILM CO. MAY TAKE "ZONGAR"

Bidders for Rights to Feature  
Active—Enlarging  
Magazine

The Flatiron Building office of Physical Culture Photo Plays is a busy place between active negotiations for "Zongar" state rights and preparing to issue a new series of Bernarr Macfadden's Screen Magazine, dealing with outdoor sports and athletic events.

John E. Dunne, of the Grandun Film Corporation, Boston, has made an offer for the New England rights of "Zongar" which is being seriously considered. Active bidders for the eastern New York and New Jersey territory are the New York firm of Kramer & Lewis. J. J. Sameth, Mr. Macfadden's sales representative, has returned from a short tour of the middle west and South. The Pennsylvania Censor Board decision, whereby nine eliminations were ordered in the five-reel feature in that state, is being contested. A formal appeal has been taken and a careful review will be made by the appeal body which has now before it the full facts as to Mr. Macfadden's patriotic purpose in his "physical preparedness" message.

The Physical Culture Screen Magazine will be practically a new publication under the energetic Sy Seidman's direction. Mr. Seidman has recently secured some very good hunting, fishing and camping-out scenes, which were made in the South. There will be two hundred feet of calisthenics for women posed by Macfadden's graceful pupils, an illustrated story of how to Hooverize in the kitchen, and a lot of baby pictures, showing that even the family infant can be developed into a young Samson.

## IN PERMANENT OFFICES

First National Exchange Occupies Fifth Avenue Quarters

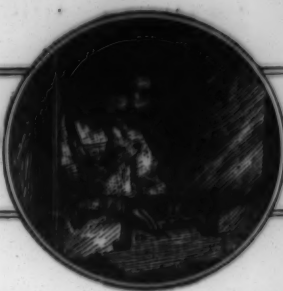
Work has just been completed on the offices of the First National Exchange, Inc., at 509 Fifth Avenue, New York, and the entire force from R. H. Clark, treasurer and Carey Wilson, manager, down to the assistant office boy, is now located in permanent quarters, where the product of the First National can be handled to the best advantage.

The offices are finished throughout in mahogany, with plate glass partitions separating the different suites, giving light to every part of the floor. Owing to the amount of space that will be required for business purposes, the new projection room will be erected on the roof and is expected to be ready for the showing of films within a short time.

Carey Wilson, who was confined to his home by illness for some time during the worst part of the winter, is back on the job, handling his many duties with all of his oldtime ginger. Wilson's staff includes H. Kram, I. Hanover, David Rosengarten and Ben Levine, all rated among the most efficient film salesmen that the industry has developed in the metropolitan district.



# NEW ANGLES FOR THE EXHIBITOR



## STATE CONVENTION ASSEMBLES IN TWO DAYS' SESSION AT ASTOR

Resolution for Liberty Loan Day in April Is Passed—Sunday Closing Law Considered

The annual New York State convention of the Motion Picture Exhibitors' League was in session at the Hotel Astor Mar. 5 and 6, with about fifty members from various cities of the state in attendance. The election of officers for the coming year and the passing of a resolution offering the use of the motion picture theaters of New York State to Secretary of the Treasury McAdoo for a special Liberty Loan Day were the features of the convention.

The exhibitors intend to devote their houses one day in April to the boosting of the sale of Liberty Bonds, and a request will be made that bond salesmen canvass the theaters during performances on that day.

Secretary McAdoo will be notified of the resolution and asked to set the date for the campaign. The resolution calls for the exhibition of special patriotic pictures and for the display of patriotic decorations.

Before the adjournment of the convention, late Wednesday afternoon, a new group of executive officers was elected, with steam roller precision, as only two nominees for office were opposed. The new administration consists of: President, Sydney Cohen, of New York; first vice-president, Samuel Suckno, of Albany; second vice-president, Walter Zeisler, of Schenectady; third vice-president, Rudolph Sanders, of Brooklyn; fourth vice-president, L. A. Buettner, the retiring president; treasurer, John Wittman, president of the Bronx local; secretary, Samuel Beriman, of New York, and sergeant-at-arms, William Hilkemeier, re-elected. It was also decided that the executive committee should consist of the officers and the members of the law legislative committee.

Ex-president L. A. Buettner opened the meeting on Tuesday with a review of the activities of the past year. He had only two faults to find, he said, lack of funds and lack of co-operation. The minutes of the last meeting were then read, and this was followed by appointment of five committees, namely: Law Legislative, John Manheimer, chairman; Credentials, Tom Howard, chairman; By-Laws, Henry Cole, chairman; Grievance, John Wittman, chairman; and Resolutions, Sydney Cohen, chairman. The committees were instructed to go into legislative session during the afternoon and to report to the meeting the following morning.

Early in the proceedings the members of the trade press in attendance were requested by Mr. Buettner not to make public any matters brought up in connection with the Sunday closing law. During the entire afternoon Lee A. Ochs, president of the national organization, was in conference with the legislative committee, but the subject of the discussion was kept secret.

During the second-day session numerous resolutions were passed upon, among them one calling for a reduction

to nothing of the secretary's salary. It was also resolved to support as far as possible all of the film companies which do not charge a war tax of fifteen cents per reel on pictures, and the deposit system was emphatically condemned, together with the present "application" method, by which exhibitors are forced to negotiate for the product of distributing concerns.

When the question of dues came up for consideration a long debate was opened, but it was finally decided upon that the dues should remain at \$2 for the state and \$1 for the national organization. A special impost was provided for, collectable by the local branches for the state treasury. The reports of the committee selected the day before were accepted with practically no comment.

The noon intermission was taken up with a luncheon, which was substituted for the usual dinner out of consideration for the exhibitors who wished to return to their home towns the same evening. During the repast the guests were addressed by Gustave Rogers, one of the most prominent film lawyers of the state, on the subject of the Sunday closing law.

### SELZNICK RESUMES TRIP

Lewis J. Selznick has resumed his series of short trips to various cities in which exchanges are maintained by the Select Pictures, of which he is president. Several of these trips were made by Mr. Selznick prior to his recent vacation in Florida. Now the president of the Select Company is picking up his swing around the circle at the point where he dropped it.

## GOLDWYN SIGNS MORE CONTRACTS Distribution Rights for Scandinavia Go to Olsen and Company

During the past week, Goldwyn Pictures Corporation signed distribution contracts with John Olsen and Co., a large cinema firm in Scandinavia, for the releasing of Goldwyn Pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen, dominating the Northern European lands.

Similar contracts are about to be signed with other large organizations for the distribution of Goldwyn Pictures in Italy, Spain and France. In its present state, Russia's disorganization has brought the film industry to a standstill in that country. Until the end of the war Goldwyn's only open spots will be the lands of the Teutonic Allies and Russia.

Distribution contracts were also signed last week by Goldwyn with the Co-operative Film Corporation of New York for the releasing of its productions in Chile, Bolivia, Peru and Ecuador. This organization controls a number of the leading and largest theaters in those four South American countries.



ALBERT G. CROWE

Albert G. Crowe is manager of the Empress, Edmonton's leading motion picture theater. He has successfully managed the Bijou and Empress theaters for the past two years, previously occupying the same position at the Starland, Lethbridge; Starland, Brandon, Man.; Dreamland and Starland, Winnipeg, Man. His courteous treatment of his patrons has earned him the esteem of a large number of the motion picture fans of Edmonton.

## EXHIBITORS PREPARE FOR COMING LIBERTY LOAN

Photoplay House Managers Plan to Surpass Work Done During Previous Campaigns

Moving picture theater managers are getting ready for the next Liberty Loan drive which the Government announces will start April 6, and the Strand and other theater managements promise that all efforts will be eclipsed at their theaters to make the third loan the biggest success so far.

Photoplay houses proved a big factor in making the last Liberty Loan

a success. The managers of theaters, large and small, took a personal interest in the campaign and vied with the managements of the dramatic and vaudeville theaters in arousing the interest of theatergoers and keeping the drive animated by the production of patriotic films, patriotic concerts, and individual variety stunts.

At first the Government rented from some of the smaller theaters, screen space for the projection of slides of printed Liberty Loan slogans, but the film interests realizing that the success of the first and second loans was a vital issue, renounced the charge and gladly contributed current, screen space, orchestra and house help.

While many moving picture theaters, owing to lack of lobby space, were unable to compete with the ballyhoo and lobby stunts of the legitimate theaters and music halls, the larger moving picture houses provided booths in their lobbies for the sale of bonds and dissemination of Liberty Bond literature. The orchestras were also augmented during the last week of the drive of the second loan, and entire programs of patriotic music were provided for that particular week.

In the houses on the East Side of New York, slides were presented setting forth the advantage of buying Liberty Loan bonds and what liberty should mean to the alien within the gates. Speakers were provided during the last Liberty Loan campaign, and at the larger Broadway theaters, Mrs. Cornelius Vanderbilt, Mrs. Belmont and Ogden Mills made addresses.



SCHEME FOLLOWED IN ESSAYAY ADVERTISING Taylor Holmes as He is Played Up in 24 Sheets.





TOM FURNISS  
Manager Rex Theater, Duluth.

### KENNEDY WEEK IN NORTHWEST Furniss, of Duluth, Confident of Drawing Power of Goldwyn Star

Madge Kennedy is in high favor with theatergoers of the Northwest. So emphatic is Thomas Furniss, owner of the Rex Theater, Duluth, Minn., in the belief that Miss Kennedy is without a peer in her line that he has arranged for a "Madge Kennedy Week" in the near future. He will repeat on "Baby Mine" and "Nearly Married" during the week that he plays Miss Kennedy in "Our Little Wife."

"I predict that within a year Madge Kennedy will be in a class all by herself," said Mr. Furniss, recognized as one of the most enterprising showmen in the Northwest. "She wins her spectators right from the jump, and, though 'Baby Mine' and 'Nearly Married' were both six-reelers, many of my patrons told me that they couldn't get enough of her. I am certain my 'Madge Kennedy Week' will be a clean-up for me."

Among other Northwestern exhibitors who were enthusiastic over the success they had with Madge Kennedy productions is Gustave Myers, manager of the Metropolitan Theater, Grand Forks, N. D. Mr. Myers reports that "Nearly Married" proved his biggest three-day run of the year and that "Baby Mine" might have equalled it but for a storm that few of his patrons cared to brave.

### ATHERTON NOVEL

Petrova to Appear in Adaptation of Popular Work

Screen rights to Gertrude Atherton's novel, "Patience Sparhawk and Her Times," have been secured by the Petrova Picture Company. With the exception of one other story from the pen of this famous American novelist, this is the first time Gertrude Atherton's name has appeared in connection with special vehicles for picture production. As an important note of additional interest, Frederick L. Collins, president of the Petrova Picture Company, stated last week that Ralph Ince, at present engaged in the filming of "The Great Star," with Madame Petrova in the lead in the leading role, had been secured to direct her appearance in "Patience Sparhawk." Mary Murillo, who has been responsible for many screen successes of the past year, has been engaged to make the adaptation of Miss Atherton's novel in proper scenario form.

### PICTURES IN MAKING SHOW VARIETY

#### Bryant Washburn Is Interpreting Dual Role—Keenan Introducing New Style of Comedy

Reports from Pathe's west coast plant disclose important developments at the Paralta studio, where scenes for Fannie Ward's rendition of Sir William Young's "A Japanese Nightingale" are progressing rapidly under direction of George Fitzmaurice. Bryant Washburn having finished George Randolph Chesters' story, "Twenty One," is already well under way on a new Pathe play; Frank Keenan is working in Sir Henry Irving's great success, "The Bells," and is already laying plans for another production; Robert Thornby is directing Bessie Love in "A Little Sister of Everybody," by William Addison Lathrop, and the next picture on which she will start following the completion of this one has been scenarioized from a book by Rose Endicott.

In "Twenty One" Bryant Washburn has a dual role characterization. The story has developed on the screen into one of the most pleasing pieces of work which Mr. Washburn has ever done. He plays the parts of a small-town prize fighter and the "sweet boy" of a sheltered home who has ambitions to get

away from the firmly tied apron strings of a domineering aunt. The story offers comedy situations which are brought about by mistaken identity.

Frank Keenan has played many parts on the legitimate stage and in pictures, but he is going to try a new one in the story which he will do following "The Bells." It is a comedy, but not a comedy of comedians. It is a picture of original situations in which Mr. Keenan moves through the story as the most tragic figure imaginable. Mr. Keenan, whose name has been largely linked with serious drama, believes that a new note can be struck in pictures by playing this part just as he believes such a story should be presented on the screen.

The Rose Endicott book, on which Bessie Love will start when "A Little Sister of Everybody" is completed, is a strong heart interest story of episodes in the life of a little girl who preaches the doctrine of optimism and at the same time the picture is said to be replete with exciting adventures and spectacular scenes.

### WORLD APRIL CHART IS ATTRACTIVE

#### Montagu Love in "The Cross Bearer" Starts the Month—Ethel Clayton and Alice Brady Among Other Stars

World Pictures announces an interesting list of photoplays for the month of April. Montagu Love comes first on the list with the big World production of "The Cross Bearer," in which Mr. Love impersonates the famous character of Cardinal Mercier, of Belgium, the outstanding personage of the great conflict. "The Cross Bearer's" release date was advanced two weeks to bring it to Easter Monday, April 1. Ethel Clayton, Alice Brady and Kitty Gordon follow, and April 29 brings the final release for the month. Carlyle Blackwell and Evelyn Greeley in "The Leap to Fame."

In "The Cross Bearer," the big, outstanding figure of Cardinal Mercier is the dominant personage of the drama. The story is based on the reports of the German invasion contained in the Belgian White Book, the James Bryce report on German atrocities, the Brand Whitlock reports, the Hugh Gibson diary and the reports of Herbert C. Hoover, who was in charge of the Belgian relief. It is a love story with the great conflict as its background.

Willard Mack, the author of many

stage and screen successes, wrote "The Witch Woman." The character of Marie Beaupre gives Miss Clayton one of the very best roles of her career. Travers Vale directed the production and Max Schneider was the cameraman.

"The Trap," starring Alice Brady, is the story of a fanatical fisherman's daughter who is cast from her home for supposed wrongdoing. This production was staged on a wild seashore in a primitive fishing hamlet. The story was written by Robert F. Hill, and directed by George Archambaud.

Kitty Gordon in "Devil's Dice" is a production for the most part photographed in the dead of winter in the Adirondack Mountains. The snow scenes are said to be superb and the whole production is remarkable for its scenic splendor. The story was directed by George Kelson. The final release of the month is Carlyle Blackwell and Evelyn Greeley in "The Leap to Fame." It is the startling story of a young man who made a leap to fame and happiness through an astonishing series of circumstances.



GUY BOLTON  
Author of Story for Keeney Pictures.

### MUTUAL ELECTS NEW DIRECTORS Prominent Middle West Business Men Placed on Board

The Mutual Film Corporation announces the election of a new board of directors, including five new financier members, represented and connected with several of the larger banking and investment houses of the Middle West.

The new Mutual directors include: Charles Henry Bosworth, former president of the People's Trust & Savings Bank, and former chairman of the board of directors and federal reserve agent of the Federal Reserve Bank of Chicago.

William Tabor Abbott, lawyer and banker, vice president of the Central Trust Company of Chicago, Illinois.

Walter Field McLellan, assistant federal reserve agent and secretary of the Federal Reserve Bank of Chicago.

Isaac Compton Elston, Jr., investment broker, of 39 South LaSalle Street, largely interested in utility concerns, and

Warren Gorrell, investment securities, 208 South LaSalle Street.

The new board of directors includes also James M. Sheldon, long associated with film enterprises, including the Randolph Film Corporation and the Empire All Star Corporation of which he is president.

The other members of the board are: John R. Freuler, president; Samuel S. Hutchinson, president of the American Film Company, Inc.; John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker of Fargo, N. D.; Dr. Wilbert Shallenberger, F. E. Kahn of New York and Crawford Livingston of New York.

### WAR ON CENSORS

Calgary, Alta. (Special).—Moving picture film exchanges in Winnipeg have combined in a war on the Provincial Board, and, unless their demands are granted, the picture houses of Manitoba, eighty in number, may be compelled to close for lack of films. The managers of Winnipeg's branch film exchanges complain that the censor boards are unreasonable in their judgment of films, especially comedies, submitted to them, and that the opprobrium "vulgar and suggestive" is applied to many harmless films as the reason for their being prohibited.

A one man censor board is demanded instead of the present board of one man and two women, with an appeal board consisting of one representative from such societies as the Y. M. C. A. and the Knights of Columbus. Unless the department of justice takes action along these lines, the film exchanges threaten to close their shops in the Provinces, and notice to this effect has been sent to all film exhibitors in Manitoba.



POPULAR COMEDY TO BE RE-ISSUED  
"His New Job," Essanay-Chaplin Handled by General.



# ONE HUNDRED WAYS TO MAKE THE THEATER PAY

## Sunday and Monday Openings

A celebrated New York exhibitor lately made a difference of several hundred dollars in his week's business by changing the beginning of his program from Monday to Sunday.

While it is true that Monday is the first day of the week in Scripture, it is not printed that way on calendars, possibly to remind picture exhibitors of a piece of commercial wisdom. People like to obey the impulse to go to the theater as soon as they feel it.

The impulse generally is stronger the first day of the engagement at the theater, particularly if the initial performance has been heralded in the Saturday and Sunday newspapers. If that performance is Monday, two to one the given man or woman is too busy or too tired to attend. If he or she waits, then, till the following Sunday, which is the last day of the engagement, he or she will have had time in which to make other plans.

But if the potential patron finds the attraction ready for him on the same day in which the impulse is aroused, he is likely to pay his money at the box office with enthusiasm still glowing.

It may happen that you are not permitted to have Sunday performances at all in your town, in which case, from the better business standpoint, you are unfortunate.

## An Alibi for Sunday Business

At some time in every town the local exhibitor has to meet objections to Sunday performances. There are many persons who do not care to attend theaters on Sunday because they consider it a blasphemous practice at a time consecrated to the Lord. Let them stay away and don't urge them too much to come. But when they mix in and try to prevent the rest of the community from going to the theater, present these points:

The public can sustain no great harm in viewing motion pictures on the seventh day that they have seen on the other six days without objection. The Sunday advent of good pictures should be welcomed as a substitute for vicious pleasures that work for the undoing of good citizenship. For the greatest point of all, but one that is not likely to impress the ice-water fraternity, mention that with the money taken in on Sunday hundreds of motion picture theaters in smaller places are able to afford a better program than with their receipts on six week days when the community is too busy.

An intelligent exhibitor does not want to exhibit a vicious photoplay at any time. There is no general desire on his part to corrupt the minds of children; to preach arson and petty thievery, and to do the various other unlawful things that have been imputed to the facile art.

## Advertising the Unhappy Plays

There are not many days pass without bringing you still other plays dealing with unhappily married persons. There are times when there is no other angle of the plot on which to hang publicity, and you naturally are afraid to emphasize that because it makes your attraction seem unpleasant and really keeps regular patrons away. People have enough bickering at home.

Try placing the emphasis on the child note. Dramatists almost invariably make a situation of this kind more poignant by introducing an infant character; so make the most of it. The crux of the situation may be summed up in this manner: "The home is divided; what will become of the children?"

Bring home to every one the obligations of parenthood—to take care of the child.

A splendid way of arousing this unselfish sympathy will be to watch the day's papers for court records of divorces. Reprint the more striking ones, or list them on oilcloth stretcher signs in the lobby. Try something like this: "John Doe was granted a separation from his wife, Jane Doe, on the grounds of incompatibility of temper. The custody of their three children—three, five and seven years of age respectively—was awarded to their father. What is to become of the children?"

## Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing.

## Getting 'Em Coming and Going

Probably every service in the motion picture business has its exhibitors who prefer to stick to one kind of advertising, tried and true. Experiment is expensive, they say, and they cannot afford to become pioneers.

It is like trying to make a melody out of one note; a banquet of one plate, a suit of clothes with a spool of thread or a summer out of a swallow.

The entire conception of efficiency in modern advertising that has made American publicity an eighth wonder of the world, is to make use of every influence that may be brought to bear on the public in awakening the buying desire—in this connection, the desire to come to your theater.

That persons who will not respond to one kind of prompting frequently will respond when several kinds come together, is a well-known fact; and that is precisely what is done when they find the suggestion that your attraction is worth seeing in unexpected places in the newspapers, on billboards, or in any other advertising division. The truth of the matter was hit off well by the wise old philosopher who told the fable of the mule that wouldn't move when he was whipped, or hauled or pushed, but that went like a rabbit when he was whipped, and hauled and pushed—in other words, had all the incentives applied at one and the same time.

## Where to Place Window Cards

If you use window cards in advertising, doubtless you have been employing them a long time and have sort of forgotten where your sniper puts them out. If you don't remember, it is a good time right now to check up the list.

For best effect they should be placed in windows passed by or attractive to the greatest number of persons. It will not be difficult to determine the streets in your neighborhood with most traffic, and certainly there will be a merchant somewhere on each who, for the small consideration of a pass now and then, will give one card adequate display.

The next important thing is to put your cards in a shop where the surroundings will lend distinction. Associations of the average saloon window with the card of a leading theater are not attractive to refined persons.

Gordon F. Fullerton, one of the best advertising men in the business, won place in some of the best windows in Seattle, Wash., in the interest of the Liberty Theater there, by employing a suave man who could talk the merchants into yielding. Fullerton met the merchants half-way by supplying them with cards of extraordinary attractiveness, printed on unusually heavy stock that would not curl, and even having permanent frames made, in some instances, to match the woodwork.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information.

## Salesmen with Axes to Grind

If you operate a theater in a town where book- ing competition among exchange men is keen, you doubtless have occasion to know the lengths to which some salesmen will go to establish superiority of their celluloid. There is no such thing as business ethics known to many of them, and, of course, it isn't your place to teach them how to sell. But there is one thing for which you must watch out.

Beware of the man who visits you with the magazine in the columns of which his competitor's films are knocked. A magazine article of this kind is by no means proof of a firm's inferiority.

I know of one flagrant case that occurred lately in which a producing unit new to the field was slammed terribly in a "fan" publication solely because they repudiated an advertising contract made by an unauthorized member of the firm. Fortunately, the ferocity with which the attack was made betrayed an ulterior motive; but there nevertheless were competitive distributors who armed their salesmen with copies of the issue in order to break exhibitor confidence in the new people.

It only goes to show how little reliance you may place on that sort of "authority." Where writers are specific in their criticisms, you may agree or disagree with them intelligently; but when they come out with blanket condemnations, look out.

## About Distributors' Trade Marks

Exhibitors who are unwilling to advertise distributors' trade marks are not always to be blamed because sometimes it becomes a basis for unfair advantage taken by booking agents or exchange men. Once patrons are taught to look for a given brand of pictures it is difficult to break them of the habit when rentals become excessive and it is advisable to discontinue the service.

On the other hand, the exhibitor who does not advertise the trade mark may be losing the benefit of a distributor's national advertising campaign.

It is for the exhibitor to decide: Does he prefer to draw his patrons by their recollection of previous work of a certain star, or would he rather have them come for their appreciation of a series composed of the work of many stars? Or would he prefer to go further and have both reasons?

Here one has again a basic idea of all advertising—to build up as many sales points as possible so that if the potential patron does not respond to some of them, there will be enough left to get his trade. The name of the star is usually a good sales point. The title of a play is less of a point unless the piece has been shown with great success elsewhere. If the trade mark really stands for quality it also is an important sales point to be lined up in the campaign.

## Publicity for One-Night Shows

The small exhibitor playing a different feature each night, who thinks it virtually impossible to acquaint his patrons with the merits of each show, should reconsider. This statement is made in the understanding that local newspapers are not disposed to carry publicity stories for six different attractions in a single week and that extensive printing of advertising materials is prohibitive.

Night-stand theaters playing speaking stage attractions have been overcoming this difficulty for many years. It is true that they did the bulk of their advertising in the days when there were few if any competing amusements.

As to general newspaper publicity, apart from the regular paid advertising of which there should be a reasonable amount, it should be prepared in the form of a schedule for the week, to be inserted in the local press either the Saturday or the Sunday immediately preceding. Hotels and railroad stations in the neighborhood should post and display this schedule in especially prepared form, and perhaps street cars, taxis and delivery wagons may be made to carry announcements of the evening's bill into the outlying districts. The charge for this will be nominal. In the cases of hotels and stations it probably will mean little more than a few gratuitous admittances.





Hartsook, La.  
RUTH ROLAND  
In "The Price of Folly"

### REISSUE SIDNEY DREW COMEDIES

Thirty-five Subjects Supply Releases for as Many Weeks

The week of March 11 marks the return of Mr. and Mrs. Sidney Drew to the Vitagraph program, that being the date set by Albert E. Smith, president of the company, for inaugurating the Drew reissues, which were announced by him a short time ago. Henceforth these one-reel comedies, which started the Drews on their successful screen careers, will be issued weekly and will continue to be a regular unit of Vitagraph service for an indefinite length of time.

These Drew comedies are regarded by Mr. Smith the equal of any comedies on the screen today. Only the best of them will be offered. There are more than a hundred of the Drew pictures in the Vitagraph library, all made from original stories, and most of them were directed by Sidney Drew himself. Thirty-five subjects, supplying releases for as many weeks, already have been chosen for reissue by a careful system of selection, and there is still a vast field to draw from.

The Vitagraph president says that only new prints will be sent out on any subject, and that all of the pictures will be re-edited and re-titled, thus putting them on a par with the best offerings of the present day.

The March Drew releases, as announced by Vitagraph, are as follows: March 11, "Their First Quarrel;" March 18, "A Telegraphic Tangle;" March 25, "His Wife Knew About It."

### "RAFFLES" IN NORTHWEST

Hiller and Wilk Announce Sale to Supreme Company

Despite a premature announcement made by a booking organization in the Northwest that they were exploiting "Raffles," Hiller & Wilk, Inc., selling agents for the L. Lawrence Weber Photo Dramas, Inc., announce the sale of the Minnesota, North and South Dakota and Wisconsin rights to "Raffles, the Amateur Cracksman" to the Supreme Feature Film Company, of Minneapolis, Minn.

The Supreme Feature Film Company assured Hiller & Wilk, Inc., that their exploitation of this production would be in keeping with the standard set by the L. Lawrence Weber Photo Dramas, Inc. "Raffles" has scored record-breaking weeks at large theaters in many territories.

## DEATH CUTS SHORT CAREER OF STANLEY V. MASTBAUM

Prominent Motion Picture Exhibitor Dies of Septic Poisoning—Man of Many Interests

Stanley V. Mastbaum, one of the most prominent figures in the motion picture world, died March 7, at the home of his mother in Philadelphia, Pa. He was managing director of the Stanley Company, the Stanley Booking Corporation and the Stanley Theater. His death, following an illness of about seven weeks, was due to septic poisoning, brought on by an attack of grip. He was thirty-eight years of age.

Mr. Mastbaum's activities extended to practically every branch of the motion picture industry. Besides being proprietor of one of the most extensive chains of theaters in the country, he was interested in several producing, distributing, and holding organizations. As an exhibitor he was rated among the most successful in the business. He had always been an exponent of high-class presentation of photoplays in model houses and with good music. And at the same time he had been active in all movements looking to the raising of the standard in film entertainment.

Under the tutelage of his father, who was a member of the firm of Young, Smythe, Field and Co., wholesale dry goods merchants, Mr. Mastbaum received a thorough commercial education. Upon graduating from public schools he studied law at the University of Pennsylvania, but never practiced the profession. After leaving college he was employed by Gimbel Bros. as a buyer of Oriental rugs and tapestries, of which he was considered one of the highest authorities in the United States. He traveled widely during this period, but then became interested in a real estate concern with his brother.

Mr. Mastbaum began to study motion pictures about seven years ago, and finally ventured into the field in an inconspicuous way. Before much time elapsed he planned to build a picture theater, which should be in a class by itself. In spite of assertions to the effect that he was making a great mistake, he erected the Stanley Theater in Philadelphia. The house was a huge success immediately, and consequently furnished the necessary instigation for Mr. Mastbaum's large circuit of theaters. He is reputed to have accumulated a large fortune during his short career as an exhibitor.

During the past year the Stanley Booking Corporation has been the center of an active film war in Philadelphia.

Mr. Mastbaum is survived by his widow, his brother, Jules Mastbaum, and two sisters, Mrs. Ellis Gimbel, of Philadelphia, and Mrs. Louis Gimbel, of New York. He was a member of the Masonic Fraternity, Mercantile Club, Athletic Club of Philadelphia, Philmont Country Club, Pen and Pencil Club, Vaudeville Managers' Protective Association, Old Colony Club, Poor Richard Club, Federation of Jewish Charities, and was one of the owners of the Portland, Me. Baseball Club.



Opeda, N. Y.  
NILES WELCH  
Co-Starred in "Reclaimed."

## MOTION PICTURE COMMITTEE WOULD AMEND SUNDAY LAW

Organization Formed by National Association to Push Vigorous Campaign for Opening of Theaters

The allied interests of the motion picture industry have launched a vigorous campaign to amend the State penal laws of New York to permit the exhibition of motion pictures on Sunday. A bill is about to be introduced into the State Legislature.

An Allied Motion Picture Committee of the State of New York was organized at the offices of the National Association of the Motion Picture Industry on Thursday, March 7. This committee is already pushing a strenuous campaign throughout the State to gain the passage of the measure.

This allied committee numbers: John Manheimer, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, secretary; W. A. Zeisler and Charles L. O'Reilly, assistant secretaries; Max Spiegel, secretary; Mitchel H. Mark Realty Corporation, owners of the Strand Circuit of Theaters in the State, treasurer. Mr. Manheimer is president of the Motion Picture Exhibitors' League of New York State, Local No. 1, and Mr. O'Reilly is

first vice-president of the same organization.

The following vice-chairmen were named for the committee: The members of the executive committee of the Exhibitors' League of New York State, the presidents of every producing, distributing and supply and equipment company; the presidents of all trade papers, and such additions as Sydney Cohen, president of the Exhibitors' League of New York State, may name. The executive committee of the Exhibitors' League of New York State numbers its officers: Sydney S. Cohen, of New York, president; Samuel Buckno, of Albany, first vice-president; Walter A. Zeisler, of Schenectady, second vice-president; Rudolph Sanders, of Brooklyn, third vice-president; L. A. Buettner, of Cohoes, fourth vice-president; treasurer, John Wittman, the Bronx; secretary, Samuel Berman, of New York; and the members of the law legislative committee, which numbers, besides several of the officers already named, John Manheimer, chairman; Henry Cole, of the Bronx; George Cohen, of Poughkeepsie; M. McCarthy, of the Tri-City branch, and M. J. Gersen, of the Queens.

Many of these men were present at the organization meeting of the allied committee. Other prominent exhibitors present were M. S. Silverman, of Schenectady; Benjamin Apfel, of Albany and Troy; G. J. Scheer, of Cohoes; Fred Elliott, of Albany.

The committee is lining up every one of the 1,200 exhibitors of the State behind the bill. At the Hotel Ten Eyck in Albany, probably on Thursday, Mar. 14, an important get-together meeting will be held. At this time the complete organization of the State campaign will be mapped out.

### EDISON TITLE CHANGED

The Edison production of a Japanese story, which was originally called "A Weaver of Dreams" and then renamed "Aliens," has undergone another change of title. It is now "The Wall Invisible," under which name it will be released. It is said to be an unusually beautiful production in which artistic settings and costuming are a feature.



ENID BENNETT IN "THE KEYS OF THE RIGHTEOUS"  
Charming Scene from Paramount Production



## DANGER OF DISEASE SHOWN IN PICTURE Health Propaganda for Benefit of Soldiers and Sailors

"Fit to Fight," a poignant three-reel drama, written and staged by Edward Griffith, of the War Department's Commission on Training Camp Activities, and a one-reel clinical exposition were shown to members of the trade press March 6. They were produced for the purpose of health propaganda and will be exhibited only in camps and on battleships and at military stations here and abroad. They have been approved by the Surgeon General of the United States Army. Their value for the purpose for which they were created was immediately realized, and it was easily discernible that they would have more effect than printed or spoken words on the same subject.

The three-reel subject brings out in story form the disastrous effects of easily contracted infectious diseases. It carries a distinct lesson that is bound to reach those before whom it is shown. The production material was furnished by the Metro Company and the actors, who include Raymond McKee, Harry Gripp, Paul Kelly, William Wadsworth, Jessie Stevens, Corporal Robert Hamilton and Private Samuel Burbank, donated their services. The Army Medical Museum lent necessary assistance. The one-reel clinical subject was made under the direction of the American Social Hygiene Association.

### FILMING THE "HAVOC"

Bacon-Backer Corporation Making First of Features

It is the intention of the Bacon-Backer Film Corporation to produce super-features only, according to a statement recently issued. The first offering, an adaptation of H. S. Sheldon's play, "The Havoc," is now in its second week of production in the firm's new studio, which was recently inspected by motion picture men and passed upon as being a well-nigh perfect example of efficiency and comfort. "The Havoc" is being directed by Perry Vekroff, who has numerous successes to his credit, and George Backer is personally supervising the construction of the sets. At present it is uncertain whether the picture will be released under its original title or not.

The Bacon-Backer Film Corporation has created a department which will make a specialty of filming social events and happenings in families, such as weddings, anniversaries, reunions, and the different stages in the lives of children. Special attention will be paid to picturizing, for permanent record, the manufacturing activities of large industrial concerns.

### RE-ISSUES TAKE

Exhibitors Respond to Essanay's Offer of Broncho Billy Pictures

Bookings on Essanay's Broncho Billy re-issues prove George K. Spoor's belief that exhibitors have not forgotten the popularity of these pictures. The first of this series, "Broncho Billy's Leap," was released on March 1, and in succession, under the one-a-week schedule, the others to date are as follows: March 8, "Broncho Billy and the Rattler"; March 15, "Broncho Billy's Close Call," and March 22, "Broncho Billy and the Settler's Daughter."

"Snakeville's Fire Brigade," the first re-issue of Essanay's familiar "Snakeville Comedies," is to be released on March 23 and will be distributed, one-a-week, through General Film. These comedies feature "Slippery Slim."



... UNITED PICTURE THEATRES OF AMERICA ...



## Exhibitor Cooperative Buying is Wholesale Buying

Why buy at retail  
when you can secure  
wholesale price with

## The United Picture Theatres of America, Inc.

If you have only two or three days to offer, you pay the maximum prices and are compelled to accept any terms or conditions that may be imposed. If you have a circuit of 30 or 40 days, your terms are better and the prices are lower.

BUT—

When you as a member of a national cooperative organization buy *nationally*, you are then part of a unit that controls 2,000, 3,000 or 4,000 booking days, and your purchasing power in the market is increased several thousandfold.

Isn't it obvious that *you can cut the price of film 30 to 50 per cent.* at the same time obtaining favorable terms, checking waste and extravagance, and thereby enabling the producer to make you *better pictures?*

That is in a nutshell the United Picture Theaters plan. Write us for details today.

UNITED PICTURE THEATRES OF AMERICA,  
INC.

1600 Broadway, New York City

### ABRAMSON PRODUCTION

John Mason Heads Strong Cast in "Moral Suicide"

"Moral Suicide," a Graphic Film Corporation production, and the latest effort of Ivan Abramson as a director and author, is to be released shortly. It deals with a phase of life far out of the ordinary and is said to abound in big situations.

A splendid cast has been assembled, headed by John Mason, who plays the part of Richard Covington, an old Cali-

fornian millionaire, and Anne Luther, who plays the part of his daughter. It includes Leah Baird in the role of an adventuress who succeeds in entangling Covington in her net, Jack McLean as Covington's son, Alan Hale, who assumes the role of "Lucky" Travers, a New York gambler, and the affinity of the adventuress, and Claire Whitney, Sidney Mason and William Lampe who respectively play the parts of Lucy, Rodman and George Daniels. The picture was shown to the trade March 12.

### OLD CHAPLINS DRAW

The new editions of Essanay-Chaplin comedies being distributed by General Film Company have established a new popularity record. General Film reports these monthly releases are in great demand from all sections of the United States and Canada. Some exhibitors are said to declare they are drawing more money into their box-offices than when they were first issued. One exhibitor informed General Film recently that he had shown the new edition of "In the Park" to capacity crowds.



# CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Amarilly of Clothes Line Alley," Arcraft; "The Floor Below," Goldwyn; "The House of Hate," Pathe; "Ruggles of Red Gap," Essanay; "Desired Woman," Vita.

## "AMARILLY OF CLOTHES LINE ALLEY"

Five-Part Comedy by Belle K. Maniates. Featuring Mary Pickford. Scenario by Frances Marion. Produced by Arcraft Under the Direction of Marshall Neilan.

The Players.—Mary Pickford, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwin, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Mackathorne, and Gertrude Short.

### POINTS OF INTEREST

Mary Pickford in one of the most lovable and comic roles of her film career. A production that in every sense is above the ordinary, combining a star of world-wide appeal, a story of rare humor and interest, superior direction, and mirth-inspiring subtleties.

There is so much to praise in Arcraft's production of the latest Mary Pickford picture, "Amarilly of Clothes Line Alley," that it is difficult to know just where to begin. Mary Pickford is at her best as Amarilly and contributes one of those humorous and human characterizations for which she has become so loved and famous. In any other hands, the character would have seemed somewhat grotesque, unreal—a creation of the imagination—but Mary Pickford made her a natural and lovable figure. This ability to "get into" her character is perhaps Miss Pickford's greatest charm. She is at all times sincere and never overacts.

Very different is Amarilly of Clothes Line Alley from either Stella Maris or Unity Blake, the last two roles enacted by Miss Pickford. But just as she proved her ability as an emotional actress of rare talents in her previous characterizations, she conclusively earns the right to the title of a comedienne of high rank as Amarilly.

The subtitles found in the film version of Belle Maniates's novel are decidedly the best that we have seen in many, many moons. They are at times scintillatingly funny and at all times mirth-provoking and are splendidly in keeping with the nature of the story. Indeed, they afford a large share of the amusement offered in "Amarilly."

Marshall Neilan has again demonstrated that he is one of our foremost directors. As in "Stella Maris," he has achieved a triumph and for realism and artistic merit "Amarilly of Clothes Line Alley" cannot be surpassed.

While Frances Marion, in adapting the novel to the screen, has in no way followed the original story, she has provided a scenario of unusual merit. It tells a story that will carry a wide appeal, for it abounds in human interest. We are shown Amarilly happy and contented in her humble home. She does all sorts of odd jobs in the day, while at night she basks in the love of her "steady," Terry.

One day she "gets a job" scrubbing for an artist and he seeks to "cultivate" her. But Amarilly simply refuses to be cultivated and after a trial at his aunt's home, Amarilly returns to Clothes Line Alley to become the happy wife of Terry.

There were many amusing scenes which showed Amarilly dancing in a cheap hall. Later while she was in the process of being made a lady, the entire family of Amarilly came to tea. A fine contrast was obtained when the washlady conversed with society. A climax that was really funny was shown when Amarilly, married to Terry, drove by on Riverside Drive, in state, in a motor-cycle with a "bath-tub attachment," in which were two children of the happy couple.

The players supporting Miss Pickford do excellent work.

Exhibitors will find they are unable to accommodate those who will want to see Mary Pickford in "Amarilly of Clothes Line Alley." H. D. R.

## "THE FLOOR BELOW"

Five-Part Comedy by Elaine Sterne. Featuring Mabel Normand. Produced by Goldwyn Under the Direction of Clarence G. Badger.

The Players.—Mabel Normand, Tom Moore, Helen Dahl, Wallace McCutcheon, Charlotte Granville, A. Romaine Callender, Louis R. Grisel and Willard Dashiell.

### POINTS OF INTEREST

A lively and thoroughly enjoyable comedy of love and mystery, which provides Mabel Normand with a new and pleasing role. A well-acted and directed film of popular appeal.

For her second appearance as a Goldwyn luminary, Mabel Normand is seen as a vivacious Irish "copy girl" in a busy newspaper office. This role, while differing from those with which she has been identified in the past, displays her as an actress of ability and charm. As ever, she possesses a sure comedy touch, but in addition she acts with genuine feeling and appeal in the more serious moments of "The Floor Below" and is certain to establish herself as a favorite in serious as well as comedy roles.

The picture, as a whole, is highly enter-

taining. The story has a wide appeal in that it combines love and mystery in an interesting manner. The direction is excellent. The atmosphere of the newspaper office was painstakingly presented and in general, a careful regard was given for details. The action is lively and moves surely on to its exciting and happy ending.

Tom Moore, as Miss Normand's leading man, was a happy selection, for he is one of the most natural and likable of film players. His work is always sincere and devoid of mannerisms and in "The Floor Below" he gives a fine performance.

The story concerns the affairs of Patsy, a "copy girl" in a busy newspaper office. Now Patsy is more or less of a terror in the office, and arouses mirth whenever in evidence. She is about to be discharged when a plan is formed to have her assistance in gaining valuable information regarding robberies that are constantly taking place in wealthy homes. It is the belief that the "master mind" works in the mission controlled by a young philanthropist, Hunter Mason. So there Patsy goes. Young Mason likes her and resolves to "reform" her and takes her to his home. And it is there that she discovers the real thief and wins a "beat" for her paper. Meanwhile Hunter Mason finds that Patsy means more to him than an ordinary reform case and he asks her to marry him, and Patsy, who had secretly adored him, consents.

In support of Mabel Normand as Patsy, Tom Moore was the young philanthropist, Mason, and Wallace McCutcheon was a

his bachelor apartments. She is careful to see that Pearl is brought face to face with the damning circumstantial evidence she has planted in the man's home. Pearl is disconsolate over the loss of the trust she placed in Gresham.

The episode closes with Gresham under deep suspicion. While he is having a tussle with the Hooded Terror, he becomes entangled in the black robes and as he rises from the ground where he had laid stunned, the entire Walden family come upon him and Pearl accuses him of being the man who is plotting to kill her and obtain control of the munitions factory.

F. T.

## "RUGGLES OF RED GAP"

Seven-Part Comedy by Harry Leon Wilson. Featuring Taylor Holmes. Produced by Essanay Under the Direction of Lawrence Windom. Released Through George Kleine System.

The Players.—Taylor Holmes, Frederick Burton, Lawrence D'Orsay, Virginia Yall, Edna Phillips, Lillian Drew, Rose Mayo, Charles Lane, Rod La Rocque, Frances Conrad and James F. Fulton.

### POINTS OF INTEREST

The screen adaptation of a story by Harry Leon Wilson that ran serially in the Saturday Evening Post and won success on the stage. Taylor Holmes as Ruggles, a noteworthy cast, magnificent scenery and good direction and photography.

The screen version of Harry Leon Wilson's story, "Ruggles of Red Gap," which



MABEL NORMAND IN "THE FLOOR BELOW"  
Goldwyn Picture from Story by Elaine Sterne.

convincing thief. Helen Dahl, Lincoln Plumer, Charlotte Granville, A. Romaine Callender, Louis R. Grisel and Willard Dashiell, contributed good performances in smaller parts.

"The Floor Below" should prove an exceptionally popular film attraction as it contains a famous star, an enjoyable story, a finely balanced cast and expert direction. H. D. R.

## "THE HOUSE OF HATE"

Serial Featuring Pearl White and Antonio Moreno. Produced by Pathe Under the Direction of George B. Seitz.

### "A Woman's Perfidy"—Episode 3.

The Players.—Pearl White, Antonio Moreno, Paul Clerget, Peggy Shaynor and J. Webb Dillon.

### POINTS OF INTEREST

Building up of the love interest. The continued suspense. The excellent acting. A rough and tumble fight indulged in by Pearl White and the Hooded Terror.

Exhibitors will find that their patrons who have missed the first two episodes of this latest serial made by Pathe may start following it now and have the introduction made sufficiently clear. The third episode seems to be designed in a measure for this purpose. Besides the synopsis, the action gives an adequate insight into what has gone before to plant the suspense and mystery.

The principal feature of this chapter is that the love interest between Pearl and Harvey Gresham is heightened. After Pearl has been rescued from almost certain death at the hands of the Hooded Terror, Naomi Walden, by a clever and perfidious trick, is able to throw suspicion on Gresham that he is entertaining women in

ran serially in the Saturday Evening Post and was later dramatized and presented on the stage with Ralph Herz in the leading role, serves as a medium for Taylor Holmes's particular brand of humor in Essanay's latest release.

"Ruggles of Red Gap," as a film, is always diverting and at times hilariously funny. It offers Taylor Holmes a part for which he is peculiarly adapted and he gives a finished performance as the gentleman-valet. Another characterization in the hands of Frederick Burton stands as one of the best bits of comedy acting we have ever witnessed. As Cousin Egbert, the honest, diamond-in-the-rough-son-of-the-soil, he proved a delightful vulgarian and ate peas from his knife in the approved way. Indeed, to watch the acting of Taylor Holmes and Frederick Burton is a rare treat. The remaining players also contribute excellent performances. Lawrence D'Orsay, as the Hon. George, is at all times amusing, and Charles Lane, as the Earl, proved an excellent selection, while Rod La Rocque made a convincing Senator. Edna Phillips was a dashing Klondike Kate, while Virginia Talli was a demure and pretty Widow Judson. The part of Mrs. Effie was well acted by Lillian Drew. While the action is somewhat slow in the beginning, once the story is well under way it is at all times diverting. However, had a five or six-reel feature been fashioned from Mr. Wilson's material, the result might have been better.

In the latter part of the film there are scenes of the Grand Canyon that are truly magnificent. The subtitles, told in narrative style in the first person, are both unusual and amusing. The direction and photography are of a high order. Fashioned along the familiar lines of both the story and the play, "Ruggles of

Red Gap" tells the story of Ruggles, a valet, who was won from the Hon. George by Mrs. Effie for the purpose of "refining" both the manner of dress and speech of the impossible Cousin Egbert and follows Ruggles to America, where he is mistaken for an English aristocrat. There are many amusing situations and through it all loom the figures of Ruggles and Cousin Egbert and the picture finally ends with Ruggles reading the Declaration of Independence with an eye to becoming a citizen of a nation "where all men are created equal." Here is a film that should please all audiences. H. D. R.

## "THE DESIRED WOMAN"

Five-Part Drama by Will N. Harben. Featuring Harry Morey and Florence Deshon. Produced by Vitaphone Under the Direction of Paul Scardon.

The Players.—Harry Morey, Florence Deshon, Jean Paige, Charles Hutchinson, William Cameron, Eulalie Jensen, Harold Forshey, Aida Horton, Julia Swayne Gordon and Herbert Potter.

### POINTS OF INTEREST

The pictureization of a popular novel. A story that does not contain a conventional ending, thereby deserving great praise. Harry Morey in a strong role.

A logical and convincing ending, which came as the climax to a film that contained a strong and interesting story, lifted "The Desired Woman" far above the ordinary feature production. So unusual is it to have a reasonable conclusion to photoplays that it was with a spirit of thankfulness that we viewed this latest Vitaphone release.

The direction is exceptionally good and the story moves swiftly and convincingly throughout its telling. The players were well selected and contributed greatly to the spirit of realism that plays so large a part in the picture. The photography, too, is excellent.

To begin with, "The Desired Woman" possesses a particularly good title. It attracts the attention and consequently will prove valuable in making the film popular. The story concerns the unhappy career of Richard Mostyn, who, after cheating his victims in the stock market, goes to the quiet hills to recuperate. There he meets and falls in love with a simple girl, Dolly. He promises to marry her, but upon his return to the city, weakens and listens to the voice of his ambitious sister and marries Irene, a wealthy society "flapper."

Seven years pass and Richard finds only happiness in the companionship of his son. His wife does not love him, and elopes. The child is taken ill and dies under an operation and the fortune of Richard is totally wiped out. So it is that he journeys back to the village where Dolly lives, broken in health and spirit. But there, too, he is doomed to disappointment, for Dolly, while sympathizing with him, no longer loves him, but finds a new ideal in Richard's business partner, Richard, however, feels his conscience is free at last and departs with an evangelist to preach the gospel to those who are as weak as he had been in the past.

The part of Richard was given a forceful impersonation by Harry Morey. He at all times was sincere and impressive and to him belongs a large share of the film's success as a convincing photodrama. Florence Deshon was well cast as the fickle wife and was coldly beautiful. Little Jean Paige gave a sympathetic performance.

"The Desired Woman" deserves, and undoubtedly will meet with enthusiastic approval wherever it is shown. H. D. R.

## "SUNSHINE NAN"

Five-Part Comedy by Alice Hegan Rice. Featuring Ann Pennington. Produced by Paramount Under the Direction of Charles Giblyn.

The Players.—Ann Pennington, Richard Bartholme, John Hines, Helen Tracy and Charles Eldridge.

### POINTS OF INTEREST

The personality of Ann Pennington. A story by the author of "Mrs. Wiggs of the Cabbage Patch." A well balanced cast and able direction.

The adaptation of Alice Hegan Rice's "Calvary Alley" furnishes Ann Pennington with a role for which she is well suited, but otherwise achieves little distinction, for the story, though of a pleasing nature, is rather frail. It has been well directed, however, by Mr. Giblyn, and he has secured excellent types to play the leading roles.

As Nance Molloy, Ann Pennington is seen as a dirty, little ragamuffin who can throw stones and fight along with the roughest in the alley. Miss Pennington does really good work in this part and her performance will win her many new admirers. The story concerns Nance, who is sent to a reformatory for her share in the brawls that are constantly taking place in the alley where she lives with her parents. She becomes educated and secures a position in a shoe factory, where her boyhood friend,



Dan Lewis, is employed in the chemical department.

Dan invents a new method in making dyes for leather and believing himself on the way to fame and fortune, asks Nance to marry him. She accepts and is enthusiastic over his discovery in the dyes. So when she hears her employer's son claiming credit for the invention, she watches him closely and finally traps him. Soon after, she marries Dan, who is famous, and "they live happy ever after."

John Hines was active as young Dan, and later was forceful as the grown-up inventor. Richard Bartholmes did excellent work as a youthful ne'er-do-well and smaller parts were well taken by Helen Tracy and Charles Eldridge.

Exhibitors should advertise the names of Ann Pennington and the author, Alice Hegan Rice. As Miss Rice won fame as the author of "Mrs. Wiggs of the Cabbage Patch," her name will prove of great value. H. D. R.

#### "WOMAN AND THE LAW"

Seven-Part Drama Produced by Fox Under the Direction of R. A. Walsh.

The Players.—Miriam Cooper, Winifred Allen, Ramsay Wallace, Jack Connors, Peggy Hopkins, George Humbert, Agnes Neilson, Louis Dayton, John Laffe and Lillian Satherwaite.

#### POINTS OF INTEREST

An excellent production in every way of an unpleasant theme. Miriam Cooper gives a thoroughly artistic performance of the leading female role, and Ramsay Wallace is convincingly degenerate as Jack La Salle.

Upon viewing "Woman and the Law," spectators with normal refinement and culture will not understand the utter bad taste that prompted the production of the picture. If they take the trouble to go into the matter deeper they will realize that giving the wide publicity to a sensational murder case in all its graphic details, is the result of holding the almighty dollar solely as an ideal, and that the feelings of the parties concerned are not considered for a moment. Only the frenzy of commercialism would cause such an adaptation as "Woman and the Law," to be screened, and the bulk of the onlookers will not swallow the flimsy excuse that it is done under the guise of showing the extent of mother love, perhaps the most sacred passion.

The program of the play announces that the material used is based upon the recent De Saullies case. It is more than that, it is a careful adaptation. There is no denying that such a display will interest a sensation loving audience and will make money for its producers, but it will not increase the respect in which motion pictures are held by the public. The names of the characters in the pictures are thinly disguised, which, of course, adds a certain note of realism.

The details of the De Saullies murder and the circumstances that led up to it are too widely known to need recounting here. The picture carefully follows them and elaborates on some. It gives the life of the neglected wife from the time she was an infant; through her courtship by the worthless man, who is made more degenerate here than was pointed out in the testimony of the trial; shows her lonely life save for her little son, and finally comes to the actual shooting because this son was taken from her, ending with her acquittal by the jury.

Technically the picture realizes a high standard. Working on the basis of an expertly written scenario, the director and the actors build up a drama with unswerving skill. Miriam Cooper scores as Blanche La Salle, and Ramsay Wallace gives a notable performance of her husband, Peggy Hopkins is effective as Josie Sable, the La Salle fireside destroyer. The rest of the company is thoroughly competent.

"Woman and the Law" may prove a temporary success, but it most assuredly reflects to the discredit of the motion picture industry and should not be presented by exhibitors catering to a respectable clientele. F. T.

#### "THE PRICE OF FOLLY"

Series, Each Complete in Itself and in Two Parts. Released by Pathe.

The Players.—Ruth Roland, Frank Mayo and Phila McCullough.

#### POINTS OF INTEREST

An especially interesting story that has received excellent interpretation by the cast and director. Ruth Roland gives a noteworthy performance.

"Shifting Sands" is a two-part sociological drama of unusual force. Its story, of a type that has certain general appeal, is constructed so that the interest, already well established, is built up with dramatic economy and still does not omit a single essential detail. It is hardly necessary to mention that so handled it holds the attention continuously.

The theme of the story is the question: Does divorce solve marital troubles? The answer in this case, is a distinct No. In the home of Homer Saranol, a brilliant attorney, and his young bride, Elsa, love reigns supreme until the man becomes absorbed with ambitions to rise in the world, neglecting his wife for his work. A friend of the family, Bonner, a breezy Westerner, wins the love of the wife and a divorce follows. Bonner and Elsa marry shortly after and love dwells in this household for a year, until Bonner tires of his wife and loses his fortune gambling.

Being abused because she will not give him her money, Elsa files a suit for divorce on the grounds of cruelty. In the meantime Saranol has been appointed a

judge, and it transpires that he is to try the case. He has realized his mistake in casting aside the love of his former wife for his work and when he sees her again his reborn affection surges into rage against the man who has mistreated her. Without delay, and hiding his identity from the man and woman, he grants a divorce. Afterward he reveals himself to Elsa and pleads with her to remarry him, but she remains cold, and replies that her love was killed long before. With a statement of bitter hatred for both the men she passes out into the world, alone.

The story calls for a considerable amount of comprehensive acting, and the three upon whose shoulders the entire exposition rests, leave nothing to be desired. Ruth Roland is especially efficient and her interpretation of the young wife of two unappreciative men is a noteworthy piece of work. The director has exerted thought and care in staging the smoothly written scenario.

"Shifting Sands" will fit any program. The topic will meet with general approval. That the two-reel drama is an episode of the widely advertised "Price of Folly" series and that Ruth Roland is the featured player, should be most prominent in the billing. F. T.

## Goldwyn Pictures

### Something Still Finer for Mr. Franklin and Shea's Hippodrome.

**HAROLD B. FRANKLIN**, the brilliant Managing Director of Shea's Hippodrome, Buffalo, writes Goldwyn to say:

"It was our extreme pleasure to play Mabel Normand in 'Dodging A Million' at Shea's Hippodrome and I wish to tell you how pleased we were with the production.

"The combination of magnetic Mabel and the unusual story delighted our patrons. This kind of production distinctly shows how far the motion picture has advanced in the last few years. We cannot help commend the Goldwyn productions for their artistic standards and box office value."

Goldwyn takes pleasure in telling this able Manager and the highly successful Mr. Shea of a Mabel Normand picture even bigger and finer than "Dodging A Million"; more laughable, more human, more appealing and thrilling—one that will play to even bigger attendance at Shea's Hippodrome and thousands of other theatres. This next production offers

## MABEL NORMAND in The Floor Below

By Elaine Sterne  
Directed by Clarence Badger

A romantic melodrama of action and laughter. Released in leading theatres throughout the world March 10.

#### GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President  
16 East 42nd Street New York City

#### "BEAUTY IN CHAINS"

Five-Part Drama Featuring Ella Hall. Produced by Universal Under the Direction of Elsie Jane Wilson.

The Players.—Ella Hall, Emory Johnson, Gretchen Lederer, Ruby LaFayette, Winter Hall, Maxfield Stanley, Harry M. Holden, George M. McDaniel and William Hakeem.

#### POINTS OF INTEREST

Well established atmosphere of Spanish small town life. The pleasing appearance and piquant charm of Gretchen Lederer. A fine characterization contributed by Ruby LaFayette.

Something was once said about a complete Summer not being established by the approach of one swallow. Assuming the same ratio one fight does not make a complete five-reel picture. In "Beauty in Chains" there are four reels and three-quarters of material, long, long, long drawn out, that leads up to an encounter just before the climax, and when it does come the audience has been lulled so deep into indifference that the excitement is not enough to quicken the interest.

The plot of "Beauty in Chains" is hardly strong enough for anything but a one-reeler, and instead of resorting to the usual padding the producers have merely

extended the action, and nothing happens. The story concerns the love affair of Pepe Rey Don Jose and Rosarita, who have been betrothed since infancy, but have never seen each other. Upon first sight, when they have reached maturity, they realize a violent affection for one another. Don Jose unwittingly hurts the feelings of the girl's grandmother-guardian, who thereupon swears the pair can never marry. But Don Jose and Rosarita elope in the last reel.

Special mention should be made of the acting of Ruby LaFayette, as charming and talented an old lady as is appearing on the screen. In this picture she assumes the role of a villainess, and her dark dealings are the more effective because of her lovable personality. Although Gretchen Lederer plays only a minor role she stands out. The scene of the play is laid in an extremely atmospheric Spanish town. The settings and the costumes lend a picturesque atmosphere. F. T.

"Flirts and Fakers," a Big V Comedy, is nearing completion at the Vitaphone Hollywood studio under the direction of J. A. Howe. Rock and Montgomery appear in the leading roles.



## EXHIBITORS EVERYWHERE



W. S. HART



DOUGLAS FAIRBANKS



NORMA TALMADGE



FRANK KEENAN

ARE THE STARS you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant St., Boston, Mass.  
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1325 Vine St., Philadelphia, Pa.  
WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry St., Pittsburgh, Pa.  
WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Ave., Seattle, Wash.  
DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Super-features, Inc., Sidney B. Lust, 1309 E Street, N. W., Washington, D. C.

CALIFORNIA, ARIZONA and NEVADA, to Sunset Film Corporation, Julius L. Lazarus, Pres., San Francisco and Los Angeles, Calif.  
MINNESOTA, NORTH and SOUTH DAKOTA, WISCONSIN, Friedman Film Corporation, Film Exchange Bldg., Minneapolis, Minn.  
ILLINOIS and INDIANA (Talmadge and Keenan Re-issues), to Central Film Corporation, 110 S. State St., Chicago, Ill.  
MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE, will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet Apply for Detailed Information to

**HILLER & WILK, Inc., 1476 Broadway, New York**

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.



WORLD-PICTURES

present

**CARLYLE BLACKWELL**  
**JUNE ELVIDGE**

in

**"The Way Out"**

Cast including  
Muriel Ostriche and John Bowers  
Story by Jack O'Mara  
Directed by George Kelson

**NILES WELCH HOWARD GAYE**

WITH

**GOLDWYN**

DIRECTOR

**"SUPER-STRATEGY"**

MENA FILM CO.

Late Goldwyn productions have become noteworthy because of the fashions in apparel worn by the stars. For this reason a portfolio is to be issued showing

Madge Kennedy, Mabel Normand, Mary Gordon and Mae Marsh wearing their beautiful gowns in "The Danger Game," "The Floor Below" and "The Splendid Sinner."

## "HUCK AND TOM"

Five-Part Comedy by Mark Twain. Featuring Jack Pickford. Scenario by Julia Crawford Ivers. Produced by Jesse L. Lasky Under the Direction of William D. Taylor. Released by Paramount.

The Players.—Jack Pickford, George Hockathorne, Alice Marvin, Edythe Chapman, Clara Horton, Helen Gillmore, Robert Gordon, Antrim Short, Tom Bates, Jane Oakley, Frank Lanning, John Burton and William D. Taylor.

## POINTS OF INTEREST

The further adventures of Tom Sawyer which afford material for a delightful comedy. The atmosphere created in the Mark Twain novel transferred through the splendid direction of William Taylor. The realistic scenes laid in Hannibal, Mo., where the story was written. The characterizations of Jack Pickford and Robert Gordon as Tom and Huck.

The further adventures of Tom Sawyer and Huck Finn have been delightfully presented in "Huck and Tom." And all those who found enjoyment in the first production featuring the life of the immortal Tom and Huck will be alternately thrilled and amused by the deportment of these twain in this latest Paramount release.

So much of the atmosphere of youthful adventure and fun found in the original work has been transferred to the screen that Mr. Taylor deserves the highest of praise for his masterly direction. The scenes were laid in Hannibal, Mo., and all those viewed in the film faithfully convey a realistic note, for we found the ghostly graveyard where Tom and Huck witnessed a murder, the painted cave, the court house, and the quiet village streets, in this really fine screen "Huck and Tom."

Jack Pickford has duplicated his good work in the new adventures of Tom Sawyer. He is ideally suited to the part, and his characterization of the immortal boy is the best that he has contributed to the screen. As Huck, Robert Gordon gives the same delightful performance that won him praise in the first picture in which he essayed the part. Excellent work is done by Edythe Chapman as Aunt Polly, Frank Lanning as Injun Joe, and Clara Horton as Becky.

The new adventures show Tom and Huck's visit to the graveyard, where they witness a murder caused by quarreling grave-diggers. Tom is called to testify and his story sets free an innocent man. But the real murderer, Injun Joe, escapes. Later, however, Huck and Tom find him, and also learn that he is a thief. The two tell of their discovery, and when Injun Joe is later found dead in the cave with his stolen treasure, Huck and Tom are claimed the rightful possessors.

"Huck and Tom" tells a complete story in itself and is also a continuation of the story of "Tom Sawyer," and will draw capacity houses because of this fact. It is a wholly delightful story of adventure and should meet the approval of all who view it.

H. D. R.

## "WANTED—A MOTHER"

Five-Part Drama Featuring Madge Evans and George MacQuarrie. Produced by World Under the Direction of Harley Knoles.

The Players.—Madge Evans, George MacQuarrie, Gerda Holmes, Alec Francis, Lionel Belmore, Tom Evans, Rosine Henley and Harry Bartlett.

## POINTS OF INTEREST

The charming personality and talent of little Madge Evans. An especially well-played role by George MacQuarrie. Lionel Belmore gives a distinctive performance of a part that is by no means easy.

In "Wanted—A Mother" the acting is far superior to the material. All of the important roles, especially those handled by Madge Evans, George MacQuarrie and Lionel Belmore, are strengthened so appreciably by the actors that the picture assumes considerable vitality. Madge Evans, whose delightful personality and marked talent are familiar to photoplay patrons, gives an admirable performance. Mr. MacQuarrie lifts his role out of a rut and Lionel Belmore gives a real characterization of an Italian. In one incident, where he is called upon to register an increasing rage that finally bursts into murderous frenzy, he creates a scene that seems to stick in the memory more distinctly than any other in the film.

The story tells of the strange adventures of a little motherless girl, whose father neglects her for a large surgical practice, following her changing a newspaper advertisement for a nurse to read "Wanted—A Mother," which was unknowingly inserted by her father. Somewhat unconnected episodes comprise the entire picture until the little girl, who has walked out of the house in her sleep and has been found by an Italian, who wants her to stay with him, is the victim of an accident that necessitates an operation. This operation is performed by a female surgeon and when the child regains consciousness she is cheered by the sight of an impending love affair that will supply her with a stepmother. The direction is thoroughly adequate.

Children always like Madge Evans, and adults also may be expected to enjoy the little star.

F. T.

Mary Miles Minter has broken away a bit from her more youthful interpretations in her latest picture, "Powers That Prey," which was written by Will Richey.

## FOREIGN BUYERS PURCHASE "TARZAN"

## Distribution Contracts for Many Countries Are Closed

The foreign sales on "Tarzan of the Apes" are being made as readily as the bookings on that picture in this country. D. P. Howells purchased the rights to the picture for India, Burma, China, Japan, Straits Settlements and Dutch East Indies. A. Uno, representing Japanese buyers, has secured the Japanese rights.

Joseph R. Miles and Emil R. Manheimer, acting as a corporation, have purchased from the National concern the entire South American, West Indian and Central American rights, taking in the British, Danish and Dutch West Indies, the three Guianas and Cuba. It is the intention of Miles and Manheimer to send J. Parker Reid through their territories to exploit the production as a special feature in cities such as Rio de Janeiro, Buenos Aires, Valparaiso, Montevideo, Santiago, Callao, Caracas and Bogota.

Through J. D. Williams the concern of Milford Johnson, known as Australasian Film Company, purchased the Australian and New Zealand rights, and it is understood that they too will exploit the picture as a special feature in the higher class theaters of the island continent.

It is contemplated now that Harry Reichenbach, who conducted all the activities of the "Tarzan" production, including all sales and exhibitions, will go to England himself and exploit the picture there.

## NORA BAYES WILLING

## Comedienne Awaits Offers for Screen Appearance

Nora Bayes, one of the best-known comedienne on the stage today, has arranged with Ed. Rosenbaum, Jr., the publicity director of the King-Bee Films Corporation, to handle her film business in the future.

Miss Bayes has received many flattering offers to appear on the screen, but owing to her theatrical contracts, she has been forced to decline.

Mr. Rosenbaum is responsible for the statement that Miss Bayes has an excellent story ready to "shoot," as soon as he has closed with a producer.

## FIRST FOR CIRCUIT

## "A Dog's Life" to Mark Chaplin's Debut Under New Contract

Charlie Chaplin will make his 1918 screen debut in the paramount achievement of his career, entitled "A Dog's Life." The finishing touches of this comedian's latest effort are now being made at the Chaplin plant in Hollywood and according to reports from the studio projection room, much laughter is in store for motion picture enthusiasts.

"A Dog's Life" is Chaplin's first production under his million dollar contract with the First National Exhibitors' circuit. Close to eight weeks have been required to film the story and while it is only a trifle longer than the usual two-reel subject, forty thousand feet of celluloid were used in carrying out the idea. It is the star's original creation.

## CANADIAN EXPLOITATION

## Chandos Brenon to Represent Producers and Exhibitors

Chandos Brenon, brother of the producer, Herbert, paid a hurried visit to New York last week. He has returned to Montreal after consulting with the committee of the Producers & Exhibitors Affiliated, and submitting a proposition for marketing productions in Canada on the same direct booking plan that the Producers & Exhibitors Affiliated are working on in the United States.

Chandos Brenon represented his brother at the executive committee meeting. He has complete charge of the exploitation of Brenon pictures in the Dominion.

## SNAKEVILLE COMEDIES

Beginning March 23, Essanay will release through General Film Company a new edition of one-reel subjects known as Snakeville Comedies. The first subjects are to be "The Snakeville Fire Brigade" and "Snakeville's Sleuth," but there are eight others to be announced as comprising the initial series of ten weekly releases. The Snakeville pictures made a great hit when first released and the revised edition is expected to receive a cordial welcome.

**TICKETS**  
COUPON AND STRIP

There is but One BEST—Those Made by  
**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARKANSAS



## "FEDORA" TO FOLLOW "RESURRECTION"

### Pauline Frederick Begins Interpretation of Another Famous Bernhardt Character

At the Fifty-sixth Street studios of the Famous Players-Lasky Corporation, Pauline Frederick has begun the production of a screen version of "Fedora," another Bernhardt role, to follow "The Resurrection." "Fedora" is one of the best known plays in the history of the drama, being written by Victorien Sardou and made immortal by the interpretations given by Bernhardt and Fanny Davenport.

Marguerite Clark is working on interiors for "Rich Man, Poor Man," from the George Broadhurst play which was adapted from the novel by Maximilian Foster. It is a very human play, as Broadhurst productions usually are, and Director J. Searle Dawley is making the photoplay a dramatic offering, though there are many situations which call forth smiles.

Billie Burke has finished "Let's Get a Divorce," under the direction of Charles Giblin, from the story by Anita Loos and John Emerson. Aside from the beauty and

talent of Miss Burke, whose productions on the stage or screen always arouse comment, and the fact that in this picture she has a unique comedy drama; the authors of which are famous laugh producers, the general ensemble of "Let's Get a Divorce" is expected to arouse admiration by reason of the Florida exteriors, the beautiful interiors and the artistic appointments as well as the handsome costumes.

The atmosphere of the Famous Players-Lasky studio at Fort Lee, N. J., where the new Elsie Ferguson production for Arctcraft release "A Doll's House" is being produced by Maurice Tourneur, is surcharged with temperament. Tula Belle, aged eight, fresh from the laurels won in "The Blue Bird," the big Maceterlinck spectacle about to be released, appears in "A Doll's House," but the homage she would otherwise command is being shared by Ivy Ward, whose three and one-half years rest lightly upon her curly head.

## PATHE OFFERS PROMISING LIST

### Program for Week of March 24th Brings Irene Castle in "The Hillcrest Mystery"

Pathe's program for the week of March 24 is rich in box office value, containing one of the Pathe Plays starring Irene Castle, Pearl White and Antonio Moreno in a strong serial episode and an unusual comedy.

Irene Castle is starred in "The Hillcrest Mystery," an original photoplay written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with a cast including, in addition to Mrs. Castle, J. H. Gilmour, Ralph Kellard and Wyndham Standing. The picture deals with a phase of American industry, the great importance of which is daily becoming more and more evident, namely, shipping.

Pearl White appears in the third episode of "The House of Hate" serial under the title of "A Woman's Perfidy," with Antonio Moreno.

This chapter is said to contain more

mystery and action than the two preceding ones put together. Miss White is thrown from a window of a building to the roof of a porch many feet below. This does not stop her, she keeps up her pursuit of the Hooded Terror, but he cleverly evades her. However, she finds a figure in a black robe lying on the ground; the man rises and is—Who?

The well known players who figure in this episode include, in addition to Miss White and Mr. Moreno, Paul Clerget and Peggy Shaynor.

"Let's Go," is a one-reel Rollin-Lloyd comedy in which Harry Howard and Bebe Daniels are seen, in amusing roles. A Pathe colored educational and travel split reel is made up of "The Post of our Fruit Trees" and Picturesque France (Arctcraft). Hearst-Pathe News No. 28 and 27 round out this program.

## AT LEADING PHOTOPLAY THEATERS

### PICKFORD AT STRAND

At the Strand Theater Mary Pickford is seen in her latest Arctcraft picture, "Amarilly of Clothes Line Alley," called the most humorous picture in which she has ever appeared. An educational feature of exceptional interest is shown in "Depths of the Sea," revealing some remarkable pictures of the devil-fish in combat with other denizens of the deep. This picture was taken by Raymond L. Ditmars. A new comedy, "The Strand Topical Review," containing the latest American and foreign news pictures of interest, edited by Mr. Edel, and an industrial picture, "Strange Fishermen of Russia," conclude the screen part of the program. Rosa Lind, soprano, and Edith Alvord, contralto, sing a duet from "Aida." J. Roodenberg and G. Noeller play "The Two Swallows." Damrosch, as a piccolo duet, Ralph H. Brigham and Herbert Sisson play alternately "March Romaine" on the pipe organ. The Strand Symphony Orchestra gives the "Peer Gynt Suite," Grieg and Overture "Rienzi" Wagner. Oscar Spiraescu and Carl Edouarde conduct.

### THE RIALTO PROGRAM

"Ruggles of Red Gap," with Taylor Holmes as the character who set the whole nation laughing when Harry Leon Wilson introduced him to readers of the *Saturday Evening Post*, heads this week's program at the Rialto Theater. Holmes as Ruggles, Lawrence D'Orsay as the Honorable George, and Frederick Burton as Cousin Egbert make an unusually droll comedy trio. The adventures of Ruggles and his democratic new master are visualized with a keen sense of their essentially amusing qualities. Virginia Valli, Edna Phillips Holmes, Lillian Drew, and Rose Mayo have the principal feminine roles. The musical program, which always forms an important part of Mr. Rothapfel's entertainments, includes Scenese's "Carnival in Paris," played as an overture by the Rialto Orchestra; Eleanor Francis, singing "Floods of Spring," by Rachmaninoff; Carlos Mejia, singing "Spirito Gentile," from "La Favorita," by Donizetti; and the waltz from "Faust" rendered by the full chorus and orchestra. Hugo Riesenfeld and Nat W. Finston alternate with the baton during the week. The Animated Magazine, the third installment of Yellowstone Park pictures, and a new comedy complete a diverting program.

### AT THE RIVOLI

Douglas Fairbanks, in "Headin' South," an Arctcraft comedy of the adventurous sort, identified with this popular star's exuberant personality, is the Rivoli's featured attraction this week. The balance of a specially selected program constitutes what Mr. Rothapfel has made known in the past as "a typical Fairbanks bill," all the musical and pictorial offerings being of a calibre suit-

able for presentation in company with one of the screen's greatest drawing cards. Chabrier's "España" is played by the Rivoli Orchestra as its overture. Hugo Riesenfeld and Erno Rapee conduct. Helena Morrill and chorus sing "Aloha Oe," the plaintive Hawaiian national hymn. Miguel Vidal, basso, is heard with the male chorus in "Lolita," by Busi-Peccia, and Yussu Katayama performs a Japanese dance, with special music. Scenes in the Hawaiian Islands provide the scenic portion of the bill, and the Animated Pictorial concentrates on the screen the news of the world. Mr. and Mrs. Drew fill the comedy division.

### CHRISTIE COMEDIES

Four Are Ready for Release in March

"Never Surprise Your Wife," "In and Out," "Betty's Adventure," and "By Orange Aid" are the four Christie Comedies announced for March release. Eleanor Field, the new leading woman for these comedies, will be seen in her first Christie picture, "In and Out," with Bobby Vernon playing opposite, and the two again appear in "By Orange Aid." Betty Compson and Harry Edwards are the featured players in "Never Surprise Your Wife," while Billy Mason plays opposite Betty Compson in "Betty's Adventure."

Particularly good atmosphere and settings will be seen in "By Orange Aid," as many of the interior scenes were filmed at the San Bernardino Orange Show, in the concessions, packing houses and around this center of the citrus belt. The four releases are completed.

### AMES WITH PATHE

George T. Ames, one of the best known exchange managers in the business, has been appointed to the Pathe Philadelphia office. H. M. Osborne, the former manager, having been placed in charge of the Pathe Washington office. Mr. Ames comes to Pathe from the Goldwyn, for which company he has been Philadelphia manager during the past year.

### "A SON OF KAZAN"

William Wolbert is filming the final scenes of "The Girl from Beyond," featuring Nell Shipman and Alfred Whitman, in the LeBrac oil fields near Los Angeles. Upon the completion of this story the production of "A Son of Kazan" will be begun. Already preparations are being made for this production, which Vitagraph promises to excel the production of "God's Country and the Woman," in which Nell Shipman starred, and who will play the leading role in the current production. The story is written by James Oliver Curwood tells of the wolf-dog, the "Son of Kazan," and the part he plays in a thrilling romance of the Canadian North woods.



At the zenith of artistic and box office value

## PETROVA PICTURES

"DAUGHTER OF DESTINY"	"THE LIGHT WITHIN"	"THE LIFE MASK"
-----------------------	--------------------	-----------------

Ask the man who has seen it

PETROVA PICTURE COMPANY




## William S. Hart

### ARTCRAFT

# TOM TERRISS


Directing ALICE JOYCE

A WOMAN BETWEEN FRIENDS, by Robert W. Chambers  
THE SONG OF THE SOUL, by Shannon Fife  
M.P.D.A. THE BUSINESS OF LIFE, by Robert W. Chambers



## CORINNE GRIFFITH

Photo by Lumiere, N. Y.



## BESSIE LEARN

### INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

# HENRY KING

### DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann" AMERICAN FILM CO., Santa Barbara, Cal.

## ADELE LANE Edward Jose

Address care DRAMATIC MIRROR.



## MADGE EVANS IS NOT A CHILD STAR Reputation of Young World Actress Being Built for the Future

That Madge Evans is a veritable gold mine for the exhibitor, because "her name is being built up today for tomorrow," is the assertion of a World Film official in a recent interview concerning the young star who comes to the screen March 18 in a new five-part Harley Knoles production entitled "Wanted, a Mother."

"We have never presented Madge Evans as a child star," he said. "Only her age gave rise to this erroneous placing. Her work and her personality entirely remove her from the class of widely heralded so-called 'child stars.' We have presented her and will continue to present her as an artist possessed of the ability to entertain and instruct young and old alike. She has never belonged to any 'one class.' And her stories have not therefore been written around her, as is the case of the 'child star,' but for her—in to fit her talents and her personality, as that of any other entertainer. Therein lies her great pulling and holding power."

"But, more potent even than that, we think, is the fact that her name is being constructively 'built up today for tomorrow.' This is the most significant fact possible for the exhibitor and a statement that can be made with truth, we believe, for but few stars."

"The appearance, work and personality of Madge Evans will change in the next few years. She will mature; her work will show wider scope; she will brush shoulders with experience of every type. She will therefore bring to the screen, ten years hence—when she is barely eighteen—what no star in filmdom today can boast—the building up for the exhibitors of her name for all that period of time. We believe this to be of the most vital importance."

## LASKY PRODUCERS DEFY HEAVY RAIN Companies Keep Busy in Hollywood Glass Covered Studio

The long-expected rain, which at last has descended in torrents upon Hollywood, had no effect upon the production at the Lasky studio where preparations had been made for handling practically all of the work under the glass and steel covered stage erected for just this purpose, last summer.

Wallace Reid's newest Paramount vehicle, which was started in New York, "The House of Silence," has just been finished. Ann Little again supports the popular young actor in this film which was staged under the direction of Donald Crisp. This mystery picture promises to be the most exciting screen offering in which Reid has appeared and all lovers of detective stories will find it decidedly to their liking.

Donald Crisp will also direct Reid's next film and is already at work on the picture, which it is stated, will be an adaptation of "Believe Me, Xanthippe," the Harvard prize play. The star will begin work on this photoplay after a short rest.

The big outside scene of the week for the Famous Players-Lasky Companies was that in which Jack Holt and Sessue Hayakawa fought in a dugout in the San Gabriel river. This was for a new picture in which the Oriental actor will star for Paramount, and which is being directed by James Young. Its title is "The White Man's Law."

The scenario for "Missing," J. Stuart Blackton's next Paramount picture following "Wild Youth," was finished last week and actual production will be begun as soon as the initial sets are ready, which will be within a few days. Casting for this film is now also practically completed and from advance indications it would seem that this production, adapted from Mrs. Humphry Ward's remarkable story of women in war times, will be of exceptional importance.

### EXPOSES SPY RISK

#### Canadian Censor Approves of "A Daughter of Uncle Sam"

The letter written by Colonel Ernest J. Chambers, Chief Press Censor for Canada, after viewing the first four episodes of "A Daughter of Uncle Sam," is one of hearty approval. The faithful presentation of the spy menace in the Jaxon patriotic serial was highly commended in the censor's expression to a representative of General Film in Montreal. This is said to be the first time that the Canadian censor has ever issued a letter recommending a picture, and Canadian exhibitors appear impressed. The serial is popular throughout Canada because of the striking similarity of the Canadian spy menace of early war days with that in the United States as revealed in "A Daughter of Uncle Sam."

Billy West, star of the King-Bee Comedies, has purchased thirty acres of ground twelve miles from Hollywood and will become a California farmer.

## PHOTOPLAY FEATURES

### FAMOUS PLAYERS-LASKY

**PARAMOUNT**  
A Petticoat Pilot, Vivian Martin, Feb. 4.  
The Keys of the Righteous, Enid Bennett, Feb. 11.  
The Thing We Love, Wallace Reid, Feb. 18.  
Hidden Pearls, Sessue Hayakawa, Feb. 18.  
Eve's Daughter, Billie Burke, March 4.  
Huck and Tom, Jack Pickford, March 4.  
The Family Skeleton, Charles Ray, March 11.  
Sunshine Nan, Ann Pennington, March 11.  
Prunella, Marguerite Clark, March 18.  
Wild Youth (J. Stuart Blackton Production), March 18.  
Love Me, Dorothy Dalton, March 18.  
La Tosca, Pauline Frederick, March 25.  
Naughty, Naughty, Enid Bennett, March 25.  
**ARTIST**  
The Song of Songs, Elsie Ferguson, Feb. 11.  
Blue Razes Rawden, Wm. S. Hart, Feb. 18.  
Headin' South, Douglas Fairbanks, Feb. 25.  
Amorally of Clothes-Line Alley, Mary Pickford, March 11.  
The Whispering Chorus, March 25.  
The Blue Bird, March 31.

### GOLDWYN

Fields of Honor, Mae Marsh, Jan. 14.  
Dodging a Million, Mabel Normand, Jan. 28.  
Our Little Wife, Madge Kennedy, Feb. 10.  
The Beloved Traitor, Mae Marsh, Feb. 27.  
The Floor Below, Mabel Normand, March 10.  
The Splendid Sinner, Mary Garden, March 24.  
The Danger Game, Madge Kennedy, April 7.

### FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 29.  
The Light Within, Olga Petrova, Feb. 1.  
Empty Pockets (Brenon), Tarsan of the Apes.

### GREATER VITAGRAPH

The Desired Woman, Florence Deshon, Harry Morey, March 11.  
An American Live Wire, Grace Hammond, Earle Williams, March 18.  
The Home Trail, Nell Shipman, Alfred Whitman, March 25.  
Little Miss No-Account, Gladys Leslie, April 1.  
The Business of Life, Alice Joyce, April 8.  
The Girl from Beyond, Nell Shipman, Alfred Whitman, April 15.  
A Bachelor's Children, Harry Morey, Florence Deshon, April 22.  
Scandal Lips, Earle Williams, Grace Hammond, April 29.

### TRIANGLE

Heiress for a Day, Olive Thomas, March 3.  
Shoes That Danced, Pauline Starke, March 3.  
The Hard Rock Breed, Margery Wilson, March 10.  
The Sea Panther, Wm. Desmond, March 10.  
Fadh Endurrah, Roy Stewart, March 17.  
The Answer, Alma Reubens, March 17.

### PATHE EXCHANGE, INC.

**SPECIAL (War)**  
The German Curse in Russia, Jan. 13.  
**RUSSIAN ART**  
The Cloven Tongue, Jan. 20.  
The Inner Voice, Feb. 17.

### PATHE PLAYS

Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.  
The Naughties, Antonio Moreno, Feb. 24.  
The Great Adventure, Bessie Love, March 10.  
**DIAMOND**  
Daddy's Girl, Baby Marie Osborne, March 3.

### ASTRA

Vengeance Is Mine, Mrs. Castle, Dec. 16.

Over the Hills, Gladys Huette, Dec. 30.  
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

### BRENON PRODUCTIONS

The Lone Wolf.  
The Fall of the Romanoffs.  
Kismet.  
The Woman Thou Gavest Me.

### GENERAL FILM

**JAXON**  
Pokes and Jabs Comedies.  
**FALCON**  
The Clean Gun, Kathleen Kirkham.  
Feet of Clay, Margaret Landis, H. H. Grey.  
Brand's Daughter, Kathleen Kirkham.  
Love Me, Dorothy Dalton.  
His Rough, Dishonored Dad, Daniel Giffether, Mollie McConnell.  
Zollenstein, Viola Vale, Monroe Salisbury.

### UNIVERSAL FEATURES

Painted Lips, Louise Lovely, Feb. 4.  
New Love for Old, Ella Hall, Feb. 11.  
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.  
Wild Women, Harry Carey, Molly Malone, Feb. 25.

### BLUEBIRD

Morgan's Raiders, Violet Mercereau, Feb. 18.  
The Rough Lover, Franklyn Farnum, Feb. 25.  
The Girl in the Dark, Carmel Myers, March 4.  
Hungry Eyes, Ruth Clifford, Monroe Salisbury, March 11.  
The Devil's Kiss, Dorothy Phillips, March 18.  
The Eleventh Commandment, Mae Murray, March 25.

### WORLD PICTURES

The Divine Sacrifice, Kitty Gordon, Feb. 4.  
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.  
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.  
Spurs of Sybil, Alice Brady, March 4.  
The Way, Kitty Gordon, March 11.  
Wanted—A Mother, Madge Evans, March 18.  
The Way Out, Carlyle Blackwell, June Elvidge, March 25.

### SELECT

Woman and Wife, Alice Brady, Jan.  
Ghosts of Yesterday, Norma Talmadge, Jan.  
The Marionettes, Clara Kimball Young, Jan.  
The Studio Girl, Constance Talmadge, Jan.  
The Knife, Alice Brady, Feb.  
The House of Glass, Clara Kimball Young, Feb.  
The Shuttle, Constance Talmadge, Feb.  
By Right of Purchase, Norma Talmadge, Feb.

### FOX

The Girl with the Champagne Eyes, Jewel Carmen, March 3.  
The Debt of Honor, Peggy Hyland, March 10.  
Woman and the Law (All-Star Cast), March 17.  
A Daughter of France, Virginia Pearson, March 24.

### STANDARD

Dr. Barry, Theda Bara, Dec. 30.  
Cheating the Public, Jan. 20.  
The Forbidden Path, Theda Bara, Jan. 12.  
Les Miserables, William Farnum, Feb. 10.  
American Birds, Jane and Katherine Lee, Feb. 24.

### PERFECTION PICTURES

**EDISON**  
Salt of the Earth, Peggy Adams, Dec. 17.  
The Unbeliever, Feb. 11.  
**ESSANAY**  
Sadie Goes to Heaven, Mary McAllister, Dec. 24.  
Men Who Made Love to Me, Mary MacLane, Jan. 21.  
Uneasy Money, Taylor Holmes, Jan.  
Brown of Harvard, Tom Moore, Hazel Daly, Jan.

### MUTUAL

Who Loved Him Best, Edna Goodrich, Feb. 4.  
Jilted Janet, Margarita Fischer, Feb. 11.  
My Wife, Ann Murdock, Feb. 18.  
The Midnight Trail, William Russell, Feb. 25.  
Powers That Prey, Mary Miles Minter, March 4.  
Ann's Finish, Margarita Fischer, March 11.  
The Girl and the Judge, Olive Tell, March 18.

### BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.  
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.  
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.  
Behaved Jim, Priscilla Dean, Harry Carter, Dec. 17.  
Ruckling Broadway, Harry Carey, Molly Malone, Dec. 24.

### METHO

**ROLFE**  
The Eyes of Mystery, Edith Storey, Jan. 14.  
A Weaver of Dreams, Viola Dana, Feb. 18.  
Revenge, Edith Storey, Feb. 25.  
The Claim, Edith Storey, March 18.  
Breakers Ahead, Viola Dana, March 25.

### YORKE

Broadway Bill, Harold Lockwood, Feb. 11.  
**METHO PICTURES CORP.**  
Daybreak, Emily Stevens, Jan. 7.  
Her Boy, Edna Shannon, Niles Welch, Jan. 28.  
Under Suspicion, Francis X. Bushman, Beverly Bayne, Feb. 4.  
The Shell Game, Emmy Wehlen, March 4.  
The Brass Check, Francis X. Bushman, Beverly Bayne, March 11.

### SPECIALS

Blue Jeans, Viola Dana.  
The Legion of Death, Edith Storey.  
Revelation, Nazimova.  
The Slacker, Emily Stevens.  
Draft 258, Mabel Taliferro.  
Lest We Forget, Rita Jollivet.

### STATES RIGHTS AND INDEPENDENT GOLDWYN

The Manxman.  
For the Freedom of the World.

### CARDINAL

Joan, the Woman, Geraldine Farrar.

### GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

### FROHMAN

The Witching Hour, Audrey C. Smith, Jack Herril.  
God's Man, H. B. Warner.  
My Own United States, Arnold Daly.

### G. W. GRIFFITH

Intolerance.

### WILLIAMSON BROS.

Submarine Eye.

### JULES BURNSTEIN

Shame.

### SERIALS

**PATHE**  
The House of Hate.  
The Tiger's Eye (2nd), Pearl White, Antonio Moreno, Paul Clerget, Peggy Shannon, March 17.  
**VITAGRAPH**  
Vengeance—and the Woman.  
The Desperate Chance (12th), William Duncan, Carol Holloway, March 11.  
Sands of Doom (13), March 18.  
**JAXON**  
Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

## INCE OFFERS THREE FILMS IN MARCH

### C. Gardner Sullivan Is Author of Two of the Stories

During the month of March, Thomas H. Ince will offer three of his latest subjects under the Paramount trademark, presenting the achievements of his popular young stars, Charlie Ray, Dorothy Dalton and Enid Bennett. C. Gardner Sullivan, the talented Ince author, is responsible for two of these subjects, all three having been produced under the direct personal supervision of Mr. Ince.

The initial Ince production, released March 11, presents Charles Ray in "The Family Skeleton." The story offers a humorous account of the struggle of a young millionaire against an imaginary inherited craving for drink. Cured by a chorus girl sweetheart through a trumped-up kidnapping episode a series of rapid fire situations is brought to a close with a surprise climax.

Dorothy Dalton's picture comes March 18, and is entitled "Love Me." This story by C. Gardner Sullivan presents a society drama of a breezy Western girl who marries into an exclusive wealthy family and is compelled to make great sacrifices in order to gain her actual acceptance as a member thereof. Roy William Neill staged this production, the supporting cast presenting the best efforts of such popular players as Jack Holt, William Conklin, Robert McKim, Thomas Mathews, Melbourne MacDowell and Elinor Hancock.

Enid Bennett, now enjoying her honeymoon, winds up the Ince schedule for March with "Naughty, Naughty!" another C. Gardner Sullivan story, written especially for her. This is Miss Bennett's second Ince picture released under the Paramount banner and presents the popular Australian actress in the part of an up-to-date girl who, after visiting New York, determines to rejuvenate her old-fashioned homestead. In the supporting cast are Earl Rodney, Marjorie Bennett, the star's sister, Gloria Hope and Andrew Arbuckle. Jerome Storm is the director and Charles Stumar the cameraman.

## RELEASE SHEET IN HELPFUL FORM Branch Manager Devises Effective Publicity for Goldwyn Pictures

Publicity and advertising co-operation of a sort calculated to be of great value to the home office has been devised by Richard Robertson, Goldwyn Pictures' branch manager at Kansas City. He has issued from his exchange a four-page printed release sheet, setting forth the selling virtues of all the Goldwyn pictures since the first release, "Polly of the Circus," starring Mae Marsh, up to and including the new Madge Kennedy picture, "The Danger Game," to be released April 7, following Mary Garden's second Goldwyn production, "The Splendid Sinner."

In the pages following the foreword are listed, besides the regular Goldwyn releases, the special productions, Hall Caine's "The Manxman" and Captain Edwin Bower Hesser's "For the Freedom of the World." Also among the specials is Rex Beach's newest picture, "Heart of the Sunset," now completed and soon to be ready for distribution. Unlike "The Auction Block," which was given to exhibitors as a part of the Goldwyn program, "Heart of the Sunset" will be sold on the open booking plan as a Rex Beach-Goldwyn feature.

In his release sheet Mr. Robertson has summarized the salient box office features of each production. The title, the star, the author, director and the number of reels in each is specified.

### "MRS. SLACKER"

In "Mrs. Slacker," the Pathe feature release for the week of March 31, Gladys Huette and Crichton Hale are to be seen in a picture with a timely title. Miss Huette has been climbing fast and "Mrs. Slacker" is said to show her in a sympathetic role which presents her at her best. Crichton Hale, the well-known Pathe star, who has scored by his work in "The Iron Claw" and "The Seven Pearls," the two serials, is co-starring with Miss Huette in the feature. Robert Henley directed, Paul Clerget, the famous French pantomime artist, is another prominent member of the cast. Agnes Johnston wrote the story.

### IN PATHE NEWS

The Hearst-Pathe News No. 19 showed several events of more than ordinary interest. They were the several scenes of the work being done by one of the naval aviation schools, those of the British tank "Britannia" giving an exhibition at the City Hall, New York city, and the striking views of the French front in Italy. The naval aviation scenes are shown under the title "The Eyes of the Navy." They include several of particular beauty, taken from a height, and depicting the flying machines skimming over the water and landing at their platforms.

## FAVORS DOMESTIC COMEDY "Smiling Bill" Parsons Will Appeal to Home-loving People

"Smiling Bill" Parsons, who is now making Capital Comedies for Goldwyn, says that because his comedy is the natural, everyday humor of the man on the street, the man who sees the ludicrous in every common-place occurrence, people will respond to it more readily than the exaggerated actions of the comedian who depends on grotesqueness for his appeal. "Americans are home-loving people," says Parsons, "and they enjoy comedy which centers in the home." It is for this reason more than any other that the plays made by the expansive actor are comedies of the home, written to strike the fancy of everyone who lives at home, or ever had a home, or hopes to have one. The comic possibilities of domestic life appeal to everyone who doesn't think them tragic, and it is for this reason that I am specializing in domestic comedy."

Bernard Thornton, who has recently made a success in motion pictures as a Fox film leading man, has been signed by Chamberlain Brown for five years.



# ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

## ACTORS' EQUITY ASS'N

Organization Not Concerned with Rivalries in Theatrical Business

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association



The last meeting of the council was held in the Association rooms, 608 Longacre Building, Mar. 5, 1918. The following members were present:

Messrs. Kyle (presiding); Stewart, Cope, Corbell, Deming, de Cordoba, de Angelis, Westley and Stevenson. New members: Edwin H. Clayton, Jess Dandy, Sidney Dudley, Arthur E. Sprague, Abner Symons, William Thompson, Margaret Vollmer, Eric Mayne.

The talk in a certain quarter to the effect that "after the stage hands and musicians' contracts the actors' form now comes and makes it harder than ever for the manager to direct his own affairs" sounds old-fashioned, not to say amusing. It takes two to make a bargain and judging from the one-sided nature into which theatrical contracts, concerning actors' employment, had been allowed to grow we are convinced that sometimes it requires more than two to secure a good contract. Hence through the A. E. A. the actor has a voice in his own business. He does not undertake to run that of any one else.

The most serious difficulties the so-called little manager has to contend against are not caused by actors. In fact, the actor suffers along with the little or independent manager, when "big business" indulges in the privilege of tyranny. Absolute solidarity of actors based on the minimum contract would benefit many more than themselves. Individual managers who are not afraid to speak of the radical inequities of theatrical operation must admit this.

It should be kept in mind that the Standard contract in its present form is on trial for one year, during which time notes are to be made of how the clauses work out in practical use.

At this moment it seems fitting to repeat that we have nothing to do with rivalries in business or factional fights. All managers look alike to us when they co-operate with our Association to maintain a fair standard of treatment with its members.

Our President is enjoying his annual recreation period in Florida but his letters show him to possess a lively interest in the doings of the Association.

If at times we be threatened with a depression of spirit over the lagging gait of universal justice our hearts become lighter and our hopes higher by acknowledgments received from those we have had the privilege of helping.

Pay your dues. Join now!

By ORDER OF THE COUNCIL.

## HOBART FARCE AT THE BRONX

"What's Your Husband Doing" was presented at the Bronx Opera House week of Mar. 4 with Hale Hamilton and Robert Ober, proved farcureurs, whose methods brought out the telling points of the many bright lines and amusing bits of comedy, in the leading roles. Clara Mackin and Jane Cooper gave distinction to their parts. Gretchen Yates appeared as Mrs. Wildgast and Grace Hale as Mrs. Pidgeon. The remainder of its cast was the same as when produced at the Thirty-ninth Street Theater. Ida C. MacLomson.

## AMBULANCE CORPS IN PLAY

Forty-eight members of the United States Army Ambulance Service brought a theatrical tour to a close here Sunday with two performances of a patriotic comedy with music, "Good Bye, Bill," at the Forty-eighth Street Theater. The piece is the work of Richard Fehhmer and William Kernell, both of whom are members of the corps.

The theater was donated by William A. Brady and the entire receipts were devoted to the men's amusement fund.

## LYNN BANS SUNDAY VAUDEVILLE

LYNN, MASS. (Special).—Mayor Creamer has issued an edict that all vaudeville acts must be eliminated from theatrical programs for Sunday evening entertainments, this ruling to go into effect March 10. Henceforth nothing is to be offered on Sunday except pictures, songs and instrumental music. The mayor's order followed a letter which he received from Chief of the District Police John H. Plunkett.

## ASHES MINGLED WITH SANDS

DENVER, COL. (Special).—In accordance with the wish of the late Dr. George Stover, author of "On the Sands at Waikiki," friends mingled his ashes with the sands of the beach celebrated in the song, on Feb. 20.

## STUDENTS ACT BRIGHOUSE PLAY

The students of the American Academy of Dramatic Arts gave the smoothest performance of their season Friday afternoon, March 1; when they presented a comedy by Harold Brighouse entitled "Garside's Career." The excellent characterizations and witty dialogue of the author were undoubtedly of great aid in giving the student actors the self-confidence and poise so essential to satisfactory public appearance. At any rate, the result attained was most gratifying, the players acting with a facility and ease that are usually to be found only in the performances of those of long experience.

The play centers in a satirical fashion about the aspiration of an egotistic young Socialist to win the daughter of a peer, who has become immensely wealthy through the establishment of a brewery. In the end the agitator-hero listened to feminine reason and became less self-opinionated, less concerned with self-glorification.

Walter Abell played the leading role with a proper feeling for the comic spirit of the playwright, presenting the character as a very likable ass. Edith Gresham, as the heroine, was sincere and natural. Robert Craig and Mann Hollner played deftly other leading roles, and others who appeared to advantage were George Rammann, William Strett, Helen Wallach, Kate Pier-Roemer and John Upton.

## ACTOR INJURED IN BATTLE

Harry Kendall, an actor, who joined the British cavalry two years ago, has written relatives in this country that he was injured during the battle of Cambrai last November, when his horse, on which he was carrying dispatches from headquarters, fell down a thirty-two-foot embankment. He fell under the horse, sustaining a broken collar bone, several broken ribs and injuries in his right hand. He was in the hospital in London until nearly the middle of February.

## NEW POLICY AT "LITTLE CLUB"

Owing to the absence of Justine Johnston on tour in "Over the Top," her "Little Club," in the Forty-fourth Street Theater will be under the direction of Armand Kalisz and A. Baldwin Sloane, beginning March 11. The new directors are to introduce Dorothy Klewer, who appeared with Raymond Hitchcock in "Hitchy-Koo," as hostess.

## TO GO TO AUSTRALIA

Emilie Polini has left the cast of "Yes or No" at the Longacre Theater, and will shortly leave for Australia to appear under the management of J. and N. Tait. She will return to New York in October.

## MOFFETT TO PRODUCE

Clinton Moffett is shortly to produce a new play by Donald MacLaren, entitled "Two Pairs."

## BILLIARD EXPERTS SEEN

Miss Haywood, Woman Champion, and Daly, Cochrane and Cutter at Palace

A rather unusual act for vaudeville, and one that should prove interesting in the extreme, is the engagement at the Palace this week of Catherine Haywood, woman billiard champion of the world, and Maurice Daly, Sr., three times champion of the world, Welker Cochrane, the "boy wonder," who is the challenger for Willie Hoppe's title, and Albert Cutler, another equally famous cue expert. They will play exhibition games and perform trick shots, all of which will be clearly visible to the entire audience, through an ingenious arrangement of heavy mirrors. The entire salary of the quartet will go to the American Billiard Players' Amusement Fund.

Eva Tanguay, and her several do and don't cares, has been retained as the headline attraction at the Palace for a second week. Crowded houses have marked her engagement, which is expected will also prevail during her holdover. Gus Edwards' Handbox Revue, headed by George and Cuddles, is the musical feature of the program. This miniature musical comedy has new numbers, new costumes, a pretty chorus and Spring pep. The Three Doodles—Ray, Gordon and William—perform their amusing stunts and burlesques. Henri de Vries presents his novelty thriller, "Submarine P. 7." The balance of the program includes Alice Elis and Joe Niemeyer, W. J. (Sailor) Reilly, U. S. N., and others.

## R. H. DAVIS LEFT \$50,375

Richard Harding Davis left a net estate of \$50,375.11, according to an accounting filed in the Westchester County Surrogate's Court March 1.

The total value of the estate was placed at \$93,168, from which \$42,793 was deducted for debts, cost of administration and other expenses. Cross Roads farm, at Mount Kisco, where the author died, was appraised at \$50,000, but it was sold for \$74,434. He had no stocks or bonds, about \$800 in the bank and furniture valued at \$804. Royalties on novels and motion picture rights amounted to \$14,981.

## JANE GREY IN RAMBEAU ROLE

Jane Grey is playing Marjorie Rambeau's role in "The Eyes of Youth" at Maxine Elliott's Theater. Miss Grey was last seen in New York in "De Luxe Annie." Miss Rambeau's temporary retirement was necessitated by injuries sustained while skating recently.

## FILES BANKRUPTCY SCHEDULES

Boston (Special).—Setting forth liabilities of \$1,245,884 and assets of \$1,760,310, Benjamin P. Cheney, husband of Julia Arthur, the actress, has filed a schedule in bankruptcy with the clerk of the United States District Court.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 16

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	109
Belasco	Polly With a Past	Sept. 6	241
Bijou	The Squab Farm	Mar. 13	5
Booth	Seventeen	Jan. 21	68
Broadhurst	Madonna of the Future	Jan. 28	58
Casino	Oh, Boy!	Feb. 20	459
Century	Chu Chin Chow	Oct. 22	180
Cohan	Toot! Toot!	Mar. 11	8
Cohan and Harris	A Tailor-Made Man	Aug. 27	243
Comedy	Youth	Feb. 20	30
Cort	Flo-Flo	Dec. 20	107
Criterion	Happiness	Dec. 31	93
Eltinge	Business Before Pleasure	Aug. 15	256
Empire	The Off Chance	Feb. 14	37
44th Street	Maxtime	Aug. 16	126
44th Street Roof	Follow the Girl	Mar. 2	17
48th Street	The Love Mill	Feb. 8	44
Fulton	Let's Go	Mar. 7	12
Gaiety	Sick-a-Bed	Feb. 25	24
Globe	Jack o' Lantern	Oct. 16	174
Harris	Success	Jan. 28	59
Hippodrome	Cheer Up	Aug. 23	356
Hudson	The Master	Feb. 19	32
Liberty	Going Up	Dec. 25	100
Longacre	Yes or No	Dec. 21	100
Lyceum	Tiger Rose	Oct. 3	199
Lyric	Woman and the Law (film)	Mar. 3	27
Manhattan	Garden of Allah (rev.)	Feb. 25	24
Maxine Elliott	Eyes of Youth	Aug. 22	249
Morocco	Lonardi, Ltd.	Sept. 24	211
New Amsterdam	Revue of 1918	Dec. 31	93
Norworth	Under Pressure	Feb. 21	29
Park	Seven Days' Leave	Jan. 17	75
Playhouse	Little Teacher	Feb. 4	49
Plymouth	Wild Duck (rev.)	Mar. 11	8
Princess	Oh, Lady! Lady!	Feb. 1	53
Punch and Judy	Her Country	Feb. 21	29
Republic	Parlor, Bedroom and Bath	Dec. 24	102
Shubert	The Copperhead	Feb. 18	34
39th Street	A Cure for Curables	Feb. 25	24
Vanderbilt	Oh, Look!	Mar. 7	12
Winter Garden	Sinbad	Feb. 14	46

## ACTORS BROKE NO LAW

Magistrate Dismisses the Charges Against Vaudeville Performers

Magistrate Brough, in the West Side Court, has dismissed the charges against Al Gerard and Florrie Millership, Lee Kohlmar and Jed and Ethel Dooley, alleging violation of the Sunday laws. The five vaudeville actors were discharged from custody after the testimony had been heard. The hearing was the result of visits to the vaudeville theaters by detectives two weeks ago last Sunday, after which seventy-one warrants were issued by Chief Magistrate McAdoo upon affidavits by the police officials. Only one theater of each vaudeville group was affected, the object apparently being to have test cases. Managers not regularly in vaudeville who give Sunday concerts also received detective calls and subsequent warrants.

It is believed that Magistrate Brough's ruling will be accepted in the other courts having similar charges before them.

## K. & E. BUY REVUE EFFECTS

At the resale by auction of the equipment of "Miss 1917" and "The Century Girl," held last Monday at the Columbia Storage Warehouses, Sam Harrison, representing Klaw & Erlanger, repeated his previous bid of \$30,000, and the lot was knocked down to him by the auctioneer, Charles Shongood.

The bid by bulk being disposed of, the auctioneer, in accordance with a recent order of the court, offered everything piece by piece, but the sum total offered in this way did not approach the bid of Mr. Harrison. The equipment includes costumes, scenery, properties and electrical effects of the two Ziegfeld-Dillingham productions at the Century.

## ENTERTAINMENTS FOR SOLDIERS

The Stage Women's War Relief will give a free entertainment for all men in service, on Sunday night, March 17, at the Playhouse. The use of the theater has been donated by Grace George, Frank Graven will have charge of the program.

On the same night the Friars will give a "Frolic," under the direction of Arthur Hopkins, for the benefit of the Stage Women's War Relief at the Plymouth Theater, and at the Hip Van Winkle Tea Rooms, the S. W. H. Canteen will entertain with a program of well known stars, music and refreshments.

## NEW HOME FOR MOSS CIRCUIT

R. S. Moss, head of the Moss Theatrical Company, will erect a theater with a seating capacity of 3,000 at Broadway and 181st street. It will be the sixth playhouse in his circuit of vaudeville and motion picture theaters in New York. Permission to build the house has just been granted at a meeting of the Board of Appeals of the Building Department after two years' effort on the part of Mr. Moss.

## ROB THEATER SAFE OF \$1,000

SPRINGFIELD, MASS. (Special).—The safe in the office of Fox's Theater was blown open some time early Mar. 5 and between \$800 and \$1,000 was taken. The yeggmen, believed by the police to be leaders in their craft, succeeded in making their escape with their haul apparently without leaving a clue which would lead to their identification and capture.

## PLAY BUREAU FOR SOLDIERS

Marc Klaw, of the War Department's Commission on Training Camp Activities, has appointed John W. Ramsey, Walter C. Jordan and Mary H. Kirkpatrick to conduct a play bureau, the purpose of which is to furnish plays free for the use of soldiers in the camps who wish to arrange entertainments of their own. Headquarters of the bureau will be in the Times building.

## CHANGE NAMES OF PLAYS

Cyril Harcourt's new comedy, which was known as "Petticoats," has been named "A Pair of Petticoats." It was produced in New Haven on March 7 by the Shuberts. The title of the new Weber-Felds production has been changed from "Up in the Air" to "Back Again," owing to a request of George M. Cohan, who thought the former title suggested that of "Going Up."

## TO PRESENT FARCE IN CAMPS

Klaw & Erlanger have organized a company to present the farce, "Here Comes the Bride," on a tour of the army cantonments. Roy Atwell has been engaged for the leading role. Mr. Atwell and Max Martin are the authors of the play, which was seen at the Cohan Theater last autumn.

## BAN GOOD FRIDAY PERFORMANCE

There will be no performance of "The Little Teacher" at the Playhouse on Good Friday night, March 29. A special matinee performance of the play will be given on Monday, April 1.



## NEW YORK THEATERS

**Playhouse** 48th, E. of B'way  
Phone Bryant-2628  
Evs. 8.20. Mats. Wednesday & Saturday 2.30

COHAN AND HARRIS, Present  
**THE LITTLE TEACHER**

A Comedy Drama, by Harry James Smith,  
author of "A Tailor-Made Man."  
**MARY RYAN**

**WILLIAM BRADY'S** 48th St. Theatre, near  
B'way, Phone Bryant-178  
Evs. 8.15. Mats. Thursday & Saturday 2.15.  
Andrews Dippie Presents

**THE LOVE MILL**

By Earl Carroll and Alfred Francis  
A Musical Comedy with All-Star Cast, in-  
cluding A Large Chorus of Beautiful Girls.

**WINTER GARDEN** B'way and 60th  
Phone 2330 Circle  
Evs. 8. Mats. Tuesday, Thursday and Saturday 2

**AL. JOLSON**  
IN  
**"SINBAD"**

**SHUBERT** 44th W. of B'way, Phone 8439  
Bryant, Evs. 8.15. Matinees,  
Wed. & Sat. 2.15.

**LIONEL BARRYMORE**  
IN  
**THE COPPERHEAD**

BY AUGUSTUS THOMAS

**44th St.** Theatre, W. of B'way, Phone 7292  
Bryant, Evs. 8.00. Matinees,  
Wed. & Sat. 2.00.

A PLAY WITH MUSIC  
**MAYTIME**  
With CHARLES PURCELL  
and PEGGY WOOD & WILLIAM NORRIS

**Booth** Theatre, 45th St. W. of Broadway,  
Phone Bryant 6100. Evs. 8.30.  
Matinees, Wed. & Sat. 2.30.

**BOOTH TARKINGTON'S SEVENTEEN**  
A Play of YOUTH and LOVE and  
SUMMERTIME

**39th St.** Theatre, nr. B'way, Phone 413  
Bryant, Evs. 8.20. Matinees,  
Wed. & Sat. 2.20.

MR. LEE SHUBERT Presents  
**WILLIAM HODGE**  
In a New Comedy in Four Acts  
**"A CURE FOR CURABLES"**

**ASTOR** 45th St. and B'way, Phone 287  
Bryant, Evs. 8.20. Matinees,  
Wed. & Sat. 2.20.

**"WHY MARRY?"**  
A Comedy by Jesse Lynch Williams.  
With a Cast of Unusual Distinction

**Casino** B'way and 39th St. Phone 3546  
Evs. 8.15. Matinees,  
Wed. & Sat. 2.15.

2nd YEAR  
Of the Smartest of Musical Comedy  
**OH, BOY**

**Maxine Elliott's** Theatre, 39th, E.  
of B'way, Phone 1476 Bryant.

Evs. 8.30. Matinees, Wednesday & Saturday 2.30  
**EYES OF YOUTH**  
With JANE GREY

**BIJOU** Theatre, 45th St., W. of B'way  
Phone Bryant 430. Evs. 8.15.  
Mats. Wed. & Sat. 2.15.

Reg. WED. EVE., MAR. 13  
**THE SQUAB FARM**  
FREDERIC and FANNIE HATTON

**Broadhurst** 44th St., W. of B'way, Phone  
61 Bryant, Evs. 8.20.

Mats. Thurs. & Sat. 2.20.  
**EMILY STEVENS**  
IN THE **MADONNA OF THE FUTURE**  
By ALAN DALE  
MON., MAR. 18—FOLLOW THE GIRL

## NEW YORK THEATERS

**EMPIRE** B'way and 40th St.  
Evs. at 8.15. Mats.  
Wed. and Sat. at 2.15.  
CHARLES FROHMAN Presents

**Ethel Barrymore**  
In the New Comedy  
by R. C. CARTON

**THE OFF CHANCE**

**LYCEUM** 45th St. and Broadway.  
Evs. at 8.30. Mats.  
Thurs. and Sat. at 2.30.

DAVID BELASCO Presents  
A Play of the Great Northwest by  
Willard Mack

**Tiger Rose**

**BELASCO** West 44th St. Evs.  
at 8.30. Mats. Thurs.  
and Sat. at 2.30.

DAVID BELASCO presents  
**POLLY WITH**

**A PAST**

A Comedy by George Middleton  
and Guy Bolton.

**Cohan & Harris** B'way & 43d St.  
Evs. at 8.15. Mats.  
Wed. & Sat. 2.15.

Cohan & Harris Present  
Funniest Comedy of Recent Years

**A TAILOR-MADE MAN**

a new comedy by Harry James Smith  
with GRANT MITCHELL

**GEO. M. COHAN** Theatre, 43d Street and  
B'way, Evs. at 8.30. Mats.  
Wed. and Sat. at 2.30.

HENRY W. SAVAGE Offers  
A NEW MILITARY MUSICAL COMEDY

**TOOT-TOOT!**

Based on Capt. Rupert Hughes' Merry Farce  
"Excuse Me."—Book by Edgar Allan Woolf.  
Lyrics by Bertin Braley. Danes by Robert  
Marks and Music by Jerome Kern.

**GAIETY** Broadway and 46th Street  
Evs. 8.20. Mats. Wed. and  
Sat. 2.20.

KLAW & ERLANGER PRESENT  
**SICK-A-BED**

The Biggest Laugh Maker  
of the Season

BY ETHEL WATTS MUMFORD

**MOROSCO** 45th St., West of B'way.  
Evs. at 8.30. Mats. Wed.  
and Sat. at 2.30.

Oliver Morosco's Laughing Sensation  
**LOMBARDI, LTD.**

With LEO CARRILLO  
SEATS 10 WEEKS IN ADVANCE  
Biggest Comedy Hit in Years

**STAGE WOMEN AID SOLDIERS**

The Stage Women War Relief Canteen  
in the Rip Van Winkle tea room at 17 West  
Thirty-seventh Street, was opened Sunday,  
Feb. 24. Over two hundred soldiers and  
sailors visited the place. Many prominent  
players entertained the visitors during the  
day. At 6 o'clock supper was served by  
the stage women, who acted as waitresses.

Among those who assisted in entertain-  
ing were Frank McIntyre, William Far-  
nham, Ernest Glendinning, Louise Dresser,  
Grace La Rue, Blanche Ring, Augusta  
Gloss, Georgia Caine, Florence Nash and  
Clara Joel.

Sidonia Espino, who has hitherto been  
seen in musical comedy, has been engaged  
for a part in "Chu Chin Chow."

## NEW YORK THEATERS

**New Amsterdam** West 43d  
St. Evs.  
Mats. Wed. and Sat. at 2.10  
Klaw & Erlanger, Managers

Cohan & Harris Present  
**THE COHAN**

**REVUE 1918**  
A musical conglomeration in 3 acts. Book by  
Geo. M. Cohan. Music by Irving Berlin and  
Geo. M. Cohan.

**Criterion** B'way and 44th St. Evs.  
at 8.15. Mats. Wed. and  
Sat. at 2.15

**Laurette Taylor**

In a New Comedy  
**"HAPPINESS"**

By J. HARTLEY MANNERS

**REPUBLIC** West 42nd St. Evs.  
8.30. Mats. Wed. and  
Sat. at 2.30.

A. H. WOODS PRESENTS  
**PARLOR,**

**BEDROOM**

and **BATH**

By C. W. BELL and MARK SWAN.  
With FLORENCE MOORE and JOHN CUM-  
BERLAND.

**ELTINGE** West 43d St. Evs., 8.30  
Matinees Wednesday and  
Saturday, 2.30.

A. H. WOODS PRESENTS  
**BUSINESS BEFORE**

**PLEASURE**

With BARNEY BERNARD and  
ALEXANDER CARR

By MONTAGUE GLASS and JULES  
SCHEKTER GOODMAN

**Liberty** Theatre, W. 43d St. Evs. at  
8.30. Matinees Wednesday  
and Saturday at 2.30.

COHAN & HARRIS PRESENT  
**GOING UP**

A Musical Comedy  
Book and Lyrics by Otto Harbach and James  
Montgomery.

Music by Louis A. Hirsch.

"None can afford to miss it—  
all can afford to go"

**"CHEER UP!"** Management  
CHARLES DILLINGHAM

Greatest  
Success  
Ever Known.

Staged by  
E. H. Bernhardt

AT  
THE  
**HIPPODROME**

Seats 6 Weeks Ahead

**PAYS \$75,000 INCOME TAX**

John McCormack, the singer, paid his in-  
come tax, amounting to about \$75,000 on  
Mar. 6. This is a sum equal to the annual  
salary of the President and exceeds by \$16,-  
000 the income tax paid by Enrico Caruso

three weeks ago. It is believed to repre-  
sent an income of approximately \$300,000  
a year. Mr. McCormack paid his tax in  
person to Mark Elmsner, Deputy Commis-  
sioner of Internal Revenue for the Third  
District.

**MAY NOT RETURN HERE**

Next season's engagement of the Chicago  
Opera Company here will depend upon the  
sale of the Lexington Opera House, which  
was ordered last Saturday by Justice Hotch-  
kiss, of the Supreme Court, in foreclosure  
proceedings brought against the Ham-  
merstein Amusement Company and others by  
the Manhattan Life Insurance Company,  
which holds a \$450,000 mortgage.

Alice Fleming has been engaged for a  
leading feminine role in "Yours Truly," the  
new musical comedy by Thomas Grey and  
Herbert Stoddard in which T. Roy Barnes is  
to be seen.

George Giddings has been engaged for a  
leading role in "A Pair of Petticoats," the  
new Cyril Harcourt comedy.

## EDITOR'S LETTER BOX

[Correspondents asking for private ad-  
dresses of players will be ignored. Their  
professional addresses can be found by look-  
ing up the company with which they are  
engaged under "Dates Ahead." When in-  
quiries relative to the whereabouts of play-  
ers are not answered it is because they are  
not on our records. Questions regarding  
private life of players will be ignored. No  
questions answered by mail or telephone.]

**Mirror Reader.**—Cecil Spooner Stock  
company, at the Grand Theater, Brooklyn,  
New York. (2) Frances McGrath is with  
the Auditorium Players, at the Auditorium  
Theater, Baltimore, Md.

**F. J. C. Vancouver, B. C.**—The name of  
Rea Martin is not given in the original cast  
of "Pomander Walk," when produced at  
Wallack's Theater, Dec. 20, 1910.

**"HINDLE WAKES" IN PITTSBURGH**  
Stanley Houghton's drama, "Hindle  
Wakes," originally produced at the Maxine  
Elliott Theater, in New York, and later in  
the Fine Arts Theater, in Chicago, was  
presented for the first time in Pittsburgh  
last week, by William Moore Patch, at the  
Pitt Theater. Whitford Kane, one of the  
original members of Miss Horniman's  
Repertory Theater, of Manchester, England,  
staged the play for Mr. Patch. Two other  
members of Miss Horniman's company,  
Alice Chapin and Louise Emery, are seen  
in the parts of Mrs. Jeffcoat and Mrs.  
Hawthorn. Others in the cast included  
Burton Churchill, Louise Cook, Graham  
Vesley, Alice Carroll, Nancy Winston and  
John Maurice Sullivan.

**HERE AND THERE**  
The company which is appearing in "In  
Old Kentucky," has begun its second tour to  
the Coast this season. Jean Selkirk is  
playing the leading feminine role.

The Henderson Trio, consisting of Agda  
Granberg, pianist; Alfred E. Hender-  
son (president Henderson School of Or-  
atory), reader, and Aline Brodie, accom-  
panist, is making a tour of the army camps.  
A varied entertainment is given.

Edward Talbot, actor, has enlisted in  
the Medical Corps, U. S. A., and will be  
stationed at Fort Riley, Kansas. Mr.  
Talbot played with "Experience" the last  
two seasons, appearing in the part of  
"Style" with the Southern company.

Sydney Rosenfeld, author and producer  
of "Under Pressure," at the Norworth  
Theater, gave a special matinee of the  
comedy on Friday afternoon for Nat C.  
Goodwin, with whom he was associated at  
the beginning of Mr. Goodwin's career.

J. J. Shubert is on a two weeks' trip to  
the West, in order to inspect the Shubert  
properties in the Western towns, and also  
take a few days' vacation and recreation in  
Hot Springs, Ark. Mr. Shubert is expected  
to return to New York next Monday.

Princess Zulleku, "The Lady of Mys-  
tery," is heading her own road company,  
opening at Meriden, Conn., with a big sea-  
son's booking to follow. Jack Henry is the  
representative.

Three companies of the Booth Tarkington  
comedy, "Seventeen," are to be seen on  
tour by Stuart Walker next season.

A new song, entitled "I Wonder," words  
by George Stoddard and music by Sylvio  
Hein, has been added to "Flo-Flo" at the  
Cort Theater.

**DEATHS**  
**BROWN.**—Charles A. Wenlock Brown,  
actor, was killed in action on Dec. 12, 1917,  
in Italy. It has just been learned in this  
country. Mr. Brown never appeared in  
the United States, but he had many friends  
here with whom he had played in England.  
He enlisted at the outbreak of the war.  
He is survived by three brothers, two of  
whom are serving at the front. His other  
brother, known on the stage as Tom Shan-  
non, is playing at present on the Pacific  
Coast in "Harry Tate's Motoring."

**CAMPBELL.**—Charles J. Campbell, sixty  
years old, playwright, died in his home,  
730 West 181st street, Feb. 27, of heart dis-  
ease. He was born in London, England,  
and came to this country thirty-five years  
ago. He collaborated with Julian Edwards  
in the production of "His Honor the  
Mayor," "The Gay Musician" and "The  
Motor Girl." He leaves his wife and daugh-  
ter.

**FORD.**—John Ford, a retired vaudeville  
actor, died March 5 in Bellevue Hospital  
from the effect of accidental gas poison-  
ing in his home, 270 West Thirty-ninth  
Street, Monday. He was 64 years of age.  
Mr. Ford headed the vaudeville team, "The  
Four Fords," for many years. Two of his  
daughters are now on the stage. Besides  
his widow and daughters two sons survive.

**HUNTER.**—Thomas Marion Hunter, dean  
of the American stage, died in Worcester,  
Mass., on Mar. 4 from infirmities of old  
age. Mr. Hunter was born in Granville,  
N. Y., eighty years ago, and for fifty-five  
years he played with Joseph Jefferson,  
Mme. Jannaschek, Charlotte Cushman,  
Tomasso Salvini, Charles Kean, Mme. Bis-  
tori, Lawrence Barrett, the Booths, the  
Wallacks and other famous players.



# NEWS OF STOCK PLAYS AND PLAYERS

## STOCK ON THE JERSEY BLUFFS

UNION HILL, N. J. (Special).—A highly artistic and satisfactory production of Ernest Wilkes' "Broken Threads" was presented week of Mar. 4 at the Hudson Theater. The play proved to be one of the biggest and most successful dramatic hits of the season. Dorothy Shoemaker as Dorothy Darrell, a cabaret singer, had a splendid opportunity to demonstrate her unusual dramatic ability and more than delighted her admirers by her intelligent interpretation of a very difficult role; Jack Roseleigh appeared as Harry Wynne, a prospector, who kills, and is hunted by the law. He played his part so well that one could not help but sympathize with him in his troubles and rejoice when he defeated his enemies and won the happiness he deserved; the part of General Leighton, a wealthy mine owner, was well played by Joseph Lawrence; Stewart Wilson had a most congenial role in that of Freddy Leighton and naturally made the best of it; Aldrich Bowker did excellent work as Murphy, a crooked detective; Russell Snood was immense as John Brennon, a political power. Stewart Robbins did well as Brennon's brother Dick; Gaston Bell filled the role of William Budlong, a real estate man, as though it had been written especially for him; M. J. Briggs did himself great credit as Robert Beckman, the district attorney; clever Betty Brown played the part of a French waitress with much dash and glimmer; Natalie Perry and William Davidge both did good work in small parts. Stage Director Edwin H. Curtis is to be congratulated upon the ideal performance the cast gave as the minutest detail was carefully looked after. Week Mar. 11, the Keith Players in Victor Herbert's and Henry Blossom's musical comedy, "The Only Girl."

HOBOKEN, N. J. (Special).—One of the most intensely interesting and absorbing plays given in this city in many weeks was unfolded week Mar. 4 at the Strand when the Stock Company presented "The Other Wife" by Carl Mason. The offering made an instantaneous hit and played to packed houses at every performance. The play is cleverly written and is possessed of an ingeniously worked out plot which contains no small amount of human interest. Taken altogether the offering is a worthy dramatic effort. Clever Howard Chase, the popular and well liked leading man of the company, filled the part of Richard Bender, an attorney, in such a masterly manner that could be nothing but excellent. He acted with much force and feeling and had little trouble in winning the hearts and approval of the capacity audiences. Pretty Dorothea Howard, in the leading role, did very satisfactory work; her emotional work is immense and at all times this charming little woman gives a sincere and correct interpretation of any character she is called upon to play. As Robert Bennington, a New York attorney, popular William Blake displayed his histrionic ability; very satisfactory work was done by Jeannette Fisher, Ivan Christy, R. J. Reed, Violet Barney, K. R. Blanden, Clyde Veaux, Robert Langmuir and Edward White. Special mention is due to that master scenic artist Frank Lane for the artistic and beautiful stage settings which were unusually elaborate.

CHARLES A. BITTIGHOFER.

## 32ND WEEK IN JAMESTOWN

JAMESTOWN, N. Y. (Special).—The week of Mar. 4 was one of long continuous laughs at the Samuels when the Pauline MacLean Stock company gave "Brown's in Town" as their thirty-second attraction in this city. The play was one of their best comedy efforts and as put on was simply bubbling over with fun. Ed. Clarke Lilley as Dick Preston and Pauline MacLean as Letty Preston were very funny, very clever and very original; Lucy Nell as Susanne Dacre, Geo. Ormsbee as Arthur Howard and Ernest G. Kast as Abel Preston gained a big share of well deserved praise and contributed some mighty good comedy; Ronald Rosebraugh as Worth Carew was imitable; Josephine Bond as Primrose Johnson and Jane Reed Lewis as Freda Van Hollenbeck did estimable character work while James K. Dunsmuir made the most of the rather small part of Pollock, the gardener. The company has now an unparalleled record for stock in the city (thirty-two weeks) and as its stay is indefinite it is to be hoped it will remain thirty-two weeks more at least. The continued capacity houses fully prove the exceptional popularity of the players in this city.

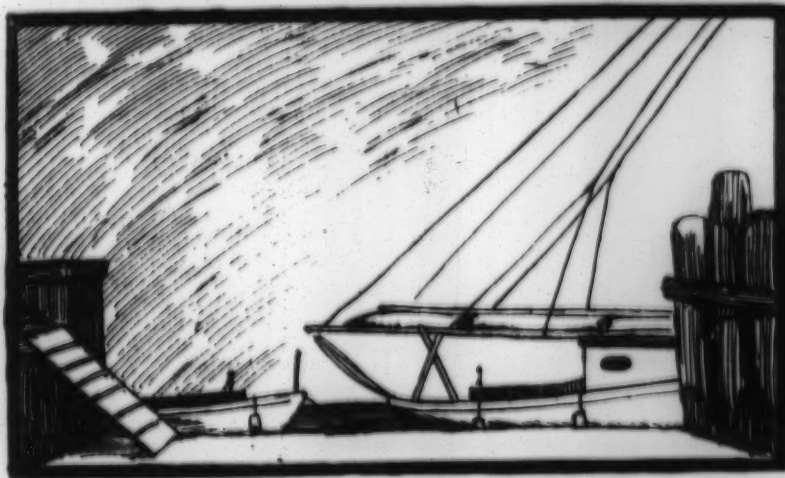
Week of Mar. 11, "Lena Rivers," by request. A. L. LANGFORD.

## TESTIMONIAL FOR AMORY

NORTHAMPTON, MASS. (Special).—Jack Amory has left the Dickinson Hospital, where he has been since last November. A testimonial to Mr. Amory will be given by the management and company on the afternoon of March 14. The program will consist of three one-act plays, in one of which Mr. Amory will appear, of a recitation by Blanche Friderici and songs by William Raymond and by Mrs. William Kimball.

MARY BREWSTER.

## SETTINGS FOR NEW PLAY AT NORTHAMPTON



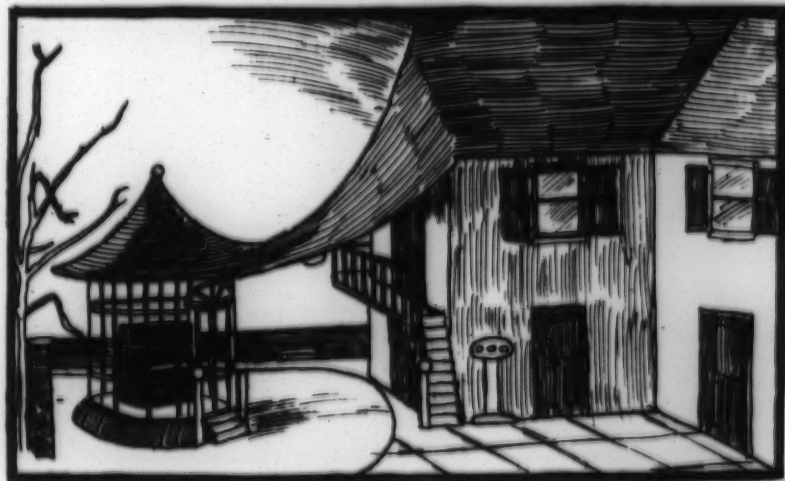
NORTHAMPTON, MASS. (Special).—The Academy of Music here, home of the Northampton Players, and known as the first municipal theater in America, is to be the scene the week of Mar. 11 of the first performance on any stage of a new play entitled "Fisherman's Luck." The piece is being tried out with a view to a New York opening; and several Broadway managers will come here during the engagement to judge its merits.

Melville Burke, managing director of the institution, is staging the play in person. It is described as a comedy in three acts. Its two settings are said to be highly novel, the first act taking place on the water in an auxiliary cabin sloop and an open launch. The two boats project, respectively, in at either side of the stage back of a narrow float on which the characters

concerned make their entrances. The second act discloses to view the two-storied wing of a seaside inn, with a bandstand and a road upon which a taxicab comes in with a vital complication of the plot. In the third and last act this setting is given a totally different appearance by a fall of snow.

Unprofessional hands are not responsible for the new play. Authorship is credited to Arthur Edwin Krows, former general press representative to Winthrop Ames at the Little Theater, New York, and Norman Lee Swartout, author of "The Arrival of Kitty" and "Belles of Burmah."

The cast of "Fisherman's Luck" includes William Raymond, Ann Mason, Corbett Morris, Eugene Powers, Harry Leland, Marie Louise Benton, Blanche Friderici and Frances Stamford.



## "CHARLEY'S AUNT" IN ELMIRA

ELMIRA, N. Y. (Special).—The best laugh of the whole season was the Gibson Stock Co.'s production of "Charley's Aunt," which drew capacity business to the Mozart Theater 4-9. It was staged with an attention to detail that reflected great credit on Lee Sterrett, the capable director, and was altogether a success in every way. Houston Richards, in the title role, was the bright, particular star of the offering. He assumed the role naturally and happily and pleased greatly with his splendid work.

John Lorenz was a fine Jack Chesney and Frank Dufrum a good Charles Wykeham; Hazel Burgess did well as Kitty Vurden and Hazel Corinne made a good looking Amy Spettigue and played the role with much animation; James Dillon helped most acceptably as Col. Francis Chesney; Millie Freeman was warmly welcomed back as Dona Lucia; Rita Davis was a stunning Elia Dillaboy and received the applause her work richly merited; Dan Malloy was a thoroughly adequate Stephen Spettigue and furnished much good humor, and Edward McMillan played Brasset to perfection. "The Girl Outside," 11-16.

J. MAXWELL BEERS.

## WILKES PLAYERS IN FARCE

SEATTLE, WASH. (Special).—"Officer 666" was the offering, week of February 24, by the Wilkes Players, at their theater. This popular company could not have chosen a play that could have given the audience greater enjoyment, for it has good

comedy in it and such complicated melodramatic situations that the audience is kept guessing as to what will happen next. Every member of the cast is deserving of high praise for the success of the farce. Grace Huff, as Helen Burton, portrayed the role in her usual clever manner; Ivan Miller, as Travers Gladwin, was splendid; George Rend did full justice to the role of Whitney Barnes; Henry Hall did clever work as Alfred Wilson; Norman Feusler, as Officer 666, gave a good performance; George Cleveland as Bateato, the Jap, could not have done better; Fanchon Everhart is always good in any role assigned her, so her characterization of Mrs. Burton, the aunt, came up to her usual high standard; Ruth Renick was charming as Sadie Small; Addison Pitt, Erman Seavey, John Nickerson and George Barnes performed their respective roles very admirably. Stage Director Addison Pitt deserves praise for the careful and artistic staging. The offering for week of March 3, Sat Goodwin's success, "When We Were Twenty-one."

CAROLINE MENDELL.

## MAY BUCKLEY IN PROVIDENCE

May Buckley has been engaged as leading woman with the B. F. Albee-Keith Theater Stock Company in Providence, beginning April 1. Miss Buckley, who was formerly leading woman in Cleveland for many seasons, has been treasurer of the Subscription Drive for the Stage Women's War Relief. She expects to establish a branch of the War Relief in Providence.

## COMEDY IN MILWAUKEE

MILWAUKEE (Special).—The reorganized Shubert players opened the third week of the stock season Monday night in Catherine Chisholm Cushing's comedy, "A Widow by Proxy." The fundamental idea of the plot is an old one which has been much used in farce comedy, that of one person masquerading as another; but the author has worked it out from a different angle and with some ingenuity. In order to secure a legacy for her friend, the young widow of Jack Pennington, who refuses to accept the money from her husband's family with whom she is on unfriendly terms, Gloria Grey goes to the Pennington home masquerading as the widow, accompanied by Mrs. Pennington who pretends she is Gloria Grey. Of course, many complications ensue. The most serious among them is that Gloria falls in love with Jack's brother, Capt. Pennington.

The climax comes quite unexpectedly and is a complete surprise to the audience. Ruth Robinson, the new leading woman who makes her first appearance in this play, will be seen as Gloria Grey. Harry Minturn plays the captain.

## OLIVER'S LINCOLN PLAYERS

LINCOLN, NEB. (Special).—The Otis Oliver Players opened at the Oliver Theater March 4 for an indefinite stay in "Here Comes the Bride." The cast includes Otis Oliver, Andrew Strong, George Dayton, Roy Van Fossen, Maurice Clarke, Herbert Thayer, Jack Goodwin, William McConnell, Vad Heilman, Emma May, Fern Henwith, and Laura Hemlick. The following plays will be presented the first few weeks: "The Ghost Breaker," "Stop Thief," "Pals First," "Hit-the-Trail-Holiday." This is the second engagement for Mr. Oliver and his players at the Oliver. The first engagement, last Spring, extended over a period of sixteen weeks. Maurice Clarke is a graduate of the University of Nebraska School of Dramatic Art. Vad Heilman is a former Lincoln girl and was with Mr. Oliver last season. V. F. FRIEND.

## BROADWAY STOCK IN TEXAS

EL PASO, TEX. (Special).—The "Broadway Players," a new dramatic stock organization under the management of Harry F. Bodie, opened for an indefinite engagement at Deming, N. M., Mar. 4. The company appeared at the Broadway Theater, which has formerly been known as the Crystal, recently leased by the Brown and Munro Producing Company. The company opened in "Kick In" with the following cast: Franc Dale, leading lady; Fannie Fern, Betty George, Helen Grey, Glenn Coulter, Fred Siegel, Carlos Inskip, Leonard Cary, Earl Craig and Fred Wilson. HARRY F. BODIE.

## DETROIT

DETROIT, MICH. (Special).—The Temple really has several headliners, week March 5. Prominent among them is Elizabeth Brice, one of the best singing comedienne on the stage to-day, and formerly part of the "team" of "Brice and King." Second comes Mr. and Mrs. Jimmie Barry in a new and amusing skit, entitled "The Burglar." Then there is "Nonette," the pretty little singing violinist. The rest of the bill includes the "Handys"; Will J. Ward with five girls and five pianos; Una Clayton; Albert Hawthorne, and Jack Anthony, and the Seven Bricks, good acrobats.

"Come Out of the Kitchen," with Ruth Chatterton, at the Detroit Opera House, week March 4. Miss Chatterton appears here with the original New York cast, including Bruce McKee, Mrs. Charles G. Craig and William H. Sawes. Miss Chatterton is very efficient and resourceful in the role of Olivia Daingerfield, and all of the parts are adequately taken care of. Current week, Raymond Hitchcock in "Hitchy-Koo."

At the Garrick, week March 4, that delightful Marbury-Shubert musical comedy, "Love o' Mike," comes back for its second visit. The cast is practically the same as was here New Year's week, 1917, with George Hassell, as the star player. The music by Jerome Kern includes many attractive singing numbers. I Wonder Why, by Miss Morgan, and It Wasn't Your Fault, A Lonesome Little Tune, and Moo Cow being particularly well received. Current week, "Passing Show of 1917."

Motion picture plays scheduled for Detroit theaters, week March 4, have been well diversified. Romance, pathos and comedy, with well-chosen film stars, will be offered. Edith Bennett appears in "The Keys of the Righteous," a play of absorbing interest, at the Broadway-Strand. Douglas Fairbanks does his usual stunts in "Headlin' South" at the Washington. The Madison celebrates its first anniversary with a double bill. Alice Joyce in "The Woman Between Friends," and William S. Hart in "The Marked Deck." Mr. Kinsky has secured Herbert Waterous, baritone, from the Metropolitan Opera company, and he is to become permanent soloist at the Madison Theater. Mary Pickford appears at the Majestic in "Stella Maris."

MARION SEMPLE.



## WAR AMONG LYNN STOCK COMPANIES

### Intense Rivalry Between the Auditorium and Central Square Theater Over Plays and Players



ALICE BENTLEY

LYNN, MASS. (Special).—A merry theatrical war is on, with the management of Alice Bentley's new stock company at the Central Square wearing a satisfied smile and professing confidence in the future, while the management of the Auditorium, from which house Miss Bentley comes to the Central Square, is displaying symptoms of unrest and uncertainty.

The past ten days have seen a shift from intensive melodrama at the Auditorium to light comedy features similar to the offerings that have been giving the Central Square Theater crowded houses. The initial offering at the Central Square was "The Cinderella Man" followed by "Rich Man, Poor Man," in which Miss Bentley and Robert Brister are starring this week. A week of "The Silent Witness" at the Auditorium gave way to "Fixing Sister," with the promise of "Very Good Eddie" to follow.

The attraction at the Central Square Theater for the week of March 11, will be "Broadway and Buttermilk." Both of these rival houses are claiming more business and better business than ever before.

fore as the result of capacity testing audiences and nightly sell-outs. Meanwhile the Lynn newspapers are reaping a harvest as the result of greatly increased advertising ventures in the publicity field.

Dame Rumor has it that Manager Edmund V. Phelan was greeting former Broadway friends a few days ago and passing the time pleasantly in efforts to engage some sure-fire attractions for the Auditorium. Strange as it may appear, a message is said to have come all the way from Broadway to Manager Harry M. Goodhue of the Central Square Theater Stock Company, putting him wise to the New York activities of his theatrical rival; at the same time offering to tie up for him at the customary price of ten per, any number of plays he might desire for the remainder of the season. All of which proves there is nothing dilatory about Broadway agents who serve plots and plays to stock aggregations outside the great metropolis.

Another message, in the form of a letter direct from the famed "Great White Way" indicates that it is the intention of the Auditorium management to bring back to Lynn two former favorites. This message, also, was addressed to Harry M. Goodhue, of the Central Square Theater Stock Company. It also contained an offer to produce any desired super-talent that might be deemed necessary to continued success at the Central Square. On the face of it it would appear that Manager Goodhue is not entirely without friends in Little Old New York.

If it be true, as is common talk here, that Florence Rittenhouse and John Meehan are coming back to the Auditorium, it would indicate that Ernestine Morley and Arthur Vinton have been found lacking in candle power as stars in the intense theatrical struggle for supremacy. Everyone will admit that Miss Rittenhouse was a great Lynn favorite. But she comes high. Mr. Meehan was well liked too. He will be remembered as the author of "The Very Minute," a play that had its first try-out at the Auditorium in Lynn, was picked up by David Belasco and panned for fair by the New York critics, to be heard from never more.

It may be a matter of news to note that Walter Wilmer, victorious in one of the biggest and bitterest theatrical wars that ever was staged in Lynn, may shortly be added to the Central Square Theater Stock Company if need there be, not as a drafted but as a volunteer. Outside of these few comments, everything is lively, while Miss Bentley, the cause of it all, is deliciously happy, and exceedingly busy as the popular star of the Central Square Stock.

AUBREY GOODALL.

## WILKES PLAYERS, SALT LAKE CITY

SALT LAKE CITY (Special).—The Wilkes Players presented week Feb. 10, "Cheating Cheaters." Nana Bryant scored heavily in the part created by Marjorie Rambeau, she was ideal as "Ruth Ferris"; Ralph Cloninger gave his usual clever performance; Cliff Thompson as "Steve," and Anna T. McNulty carried off the comedy honors. Mr. McNulty as Ira Lazare was a scream; Frank Bonner did some very clever work in the role of Tony. The balance of the cast was up to their high standard.

Week 17, "Paid in Full." Nana Bryant gave a performance of Mrs. Brooks that will long be remembered as the best work in this city; Frederick Moore as Capt. Williams made a great impression with his clever work in this difficult role. Ernest Van Pelt played Joe Brooks, and he was Joe Brooks every minute he was on stage. Ralph Cloninger was a great "Jimmy." The supporting cast included Frank Bonner, Claire Sinclair, and Mae Thorne.

Week 24, "Baby Mine." This is the second time the Wilkes Players have presented this excellent feature which only helped make business better; Nana Bryant as Zola was as funny as any Zola ever was. Ralph Cloninger as Alfred seemed right at home. Cliff Thompson as Jimmy caused as many if not more laughs than the author put in. Claire Sinclair was an able assistant as Jimmy's wife. By special request, "The Squaw Man," Mar. 4.

A. W. SULLIVAN.

## "PLAYTHINGS" IN ELMIRA

ELMIRA, N. Y. (Special).—Sidney Toler's play, "Playthings," proved a good medium for the Gibson Stock company, at the Mozart Theater, Feb. 25-Mar. 2, and its production drew splendid business. Hazel Burgess did her best work of the season as Marjorie North and pleased greatly; John Lorenz made a manly John Hayward and did ample justice to the role; Hazel Corbitt was charming as Gwendoline Hayward and her dramatic work was unusually good. Rita Davis, who has become a prime favorite in three weeks, kept everybody happy as Claire Morgan; Houston Richards made a good Gordon Trenwith; and Dan Malloy an adequate Inspector Jones; Edward McMillan offered a strong bit of character work as Dan Carter. The sets won deserved applause and the stage direction of Lee Sterrett was of his usual high order. "Charley's Aunt," 4-9.

J. MAXWELL BEERS.

## OAKLAND COMPANIES PLEASE

OAKLAND, CALIF. (Special).—Bishop: The Bishop Players are presenting "The House Next Door," and it is one of the best productions that they have as yet put on. J. Anthony Smythe makes his reappearance with the company, after an absence of many months, and his portrayal of the role of Sir John Cotswold, the crabbled old British nobleman, is beyond criticism and was a revelation to his many admirers. Betty Brice was charming in the part of Ulrica Cotswold, and the balance of the cast which consisted of Georgina Knowlton, Eleanor Parker, Hugh Metcalf, Ben Erway, William Rainey, John Sheehan and Harry Garrity, all deserve mention for the splendid renditions of their various roles. George Webster as Walter Lewis, the musical agent, created a good many laughs and took good care of the part. Evelyn Vaughan, one of the most popular leading women on the Pacific Coast, has been engaged for a limited season, and will make her initial appearance March 3 in "Just a Woman."

Macdonough: Crane Wilbur Company in "Romance," to capacity houses. Jane Urban in the leading feminine part has a role very much to her liking and gives a pleasing rendition of the same. Mr. Wilbur, as the young minister, has a part that fits him like a glove, and Will Lloyd, Orval Humphreys, James Gleason and Emilie Melville are all good and make the most of their respective parts.

Hippodrome: The Hippodrome Players are presenting "Help Wanted," and the play is making a decided hit. Audell Higgins has the best part since her engagement with the company, and the balance of the company, including Del Lawrence, Roscoe Karns, Rupert Drum and Howard and Margaret Nugent, all help to make the play the success it is.

LOUIS SCHEERLINE.

## "REBECCA" IN DETROIT

DETROIT, MICH. (Special).—"Rebecca of Sunnybrook Farm" is the offering of the Vaughan Glasser Players for week of Mar. 4 at the Adams, and it will be difficult to imagine a vehicle into which the company could be better fitted. This is especially so of Miss Fay Courtney, who makes a most delightful Rebecca. Vaughan Glasser handles the role of Adam Ladd in a very capable manner, and Miss Kenyon does some clever acting as the waspish Aunt Miranda. Next week, "Potash and Perlmutter in Society."

MARION SEMPLE.

## MELODRAMA IN SALEM

SALEM, MASS. (Special).—Empire Theater: For week March 4, the bill was "Forgive," a melodrama of the most melodramatic kind, the wronged wife and the "cheat" being all present. Julian Noss as Jack Diamond was excellent, reading the lines with slucidity and power and saving them from being too patently theatrical. Jane Salisbury had the rather colorless role of Annie, his wife, but she made the most of the part and kept it from being merely mediocre. As usual John Clack made an excellent suave and polished villain, in great contrast to the rough diamond hero. David Baker and Priscilla Knowles furnished the comedy and they were fine. Anything more coy and kittenish than the fair (and forty) Cordelia responding to the ardent Denver Dan's advances in the last act cannot be imagined. Joseph Thayer, as always, did an excellent bit of work as Popbam. Florence Hill was very sweet and girlish as Leonie Diamond. Elmer Thompson had a bit as a Mexican bartender and interpolated a song in the third act. Week March 11, "Why Did They Marry?"

At the end of the first act on Monday night, all the seat coupons were collected and well mixed up in a large kettle by Mr. Thompson. Irene Ford, of the theater staff, drew one coupon, the lucky holder of the seat being presented with an order for a dress, previously selected by Miss Salisbury and on display at one of the local stores. The dress was extremely stylish and won much admiration.

Private Peat spoke March 3, at the Empire, to an audience that packed the house to the doors. He was received with great enthusiasm.

DOROTHY BENNETT.

## "SALOMY" AT NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players are in their twenty-seventh successful week. Mar. 4, "Salomy Jane" was the vehicle chosen and it was a happy choice. We liked "Salomy Jane" as much this week as we liked it ten years ago with Miss Robson as Salomy. Jane Morgan was a darling Salomy—no other word expresses it as well. Alfred Swenson as the Man was as handsome as can be in khaki clothes and red neckerchief. Frank Thomas' Jack Marbury was just as Brof Harte wrote the character. Russell Philmore was a delightful Willie. He had just as much fun if not more than he made playing with Janet Mansfield and Jeannette Fleming as Mary Ann and Anna May. One old woman near me was worried that he'd catch cold without his shoes and stockings, and she called him a little boy, so he "got across" splendidly. DeForest Dawley made a good Rufe. Louise Farnum as Mrs. Red Pete played a difficult part with understanding. Jerry Broderick has not had such a good chance this season as he had this week as the stage driver and he made the best of his opportunities. Harry Ferner's Red Pete was excellent. Charles Andre played Salomy's father very well. Arthur Griffin as Col. Starbottle was funny and took well. The part was unappealing. The cast was completed by Connie Causland and Jack Whiteside.

"The Girl He Couldn't Buy," Mar. 11. Ida May joins the company next week as Kitty. She is a pretty little person and will be welcome as ingenue here.

HELEN MARY.

## "PLAYTHINGS" IN LAWRENCE

LAWRENCE, MASS. (Special).—The Emerson Players, at the Colonial, offered for the week of Mar. 4, "Playthings," by Sidney Toler. The production was a good one in every respect, the assignment of the various roles fitting very suitably to the relative styles of the individual members of the company.

The play was an interesting and entertaining vehicle, and Managing Director Steele made no mistake in selecting for this week's offering the finely contrasted and "true to life type" of characters making it a success.

Georgette Marcel, as Gwendoline Hayward, gave an exceptionally clever portrayal of the part. Dorothy Dickinson, as Marjorie North did excellent work as did Maud Blair, as Claire Morgan.

Leo Kennedy, as John Hayward, gave a masterful portrayal of a manly character. John B. Whitman, a recent acquisition to the company, appeared as a "waster" in the part of Gordon Trenwith, and gave a very effective portrayal. Franklin Munell, as Dan Carter, displayed much dramatic ability. Joseph Crehan as Jerry Thompson, and Richard Barry as Inspector Jones appeared to advantage, and added to the success of the production.

Next week, Mar. 11, "Broken Threads"; Mar. 18, "Arrah-na-Pogue."

W. A. O'REILLY.

## FLASHES FROM STOCK STAGES

Hooper L. Atchley, leading man of "Bird of Paradise," is now a member of 47th Aero Squadron, Mincola, Long Island, N. Y.

Acyn T. McNulty, character actor of the Wilkes Stock company, Salt Lake City, has written a play which he has named "Wiggy X." It is a mystery melodrama. A New York producer is said to have asked to send it.

Gardiner Stock company at the Majestic, Ft. Dodge, Ia., report capacity houses most of the time.

## IOWA STOCK ITEMS

FT. DODGE, IA. (Special).—"The Land of Joy" girls stock company, playing at the Princess Theater for the past two months have closed their season here and have gone to Eagle Grove, Ia., for an indefinite engagement. No definite arrangements have yet been made by the management of the house as to future policies. Coming soon, "Oh Boy."

Hammerstein's "You're in Love" company, Feb. 15, drew good crowd and gave good satisfaction.

Harry Owens, a former member of the Poll Stock company playing in Hartford, Conn., has joined the Gardiner Stock company, playing at Magic Theater.

LILLIAN M. RANKIN.

## "COMMON LAW" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootle Theater: "The Common Law" was a decided success as presented by the Dubinsky Bros. Stock Company Feb. 24-March 2. Irene Daniel was exceptionally good in the part of Valerie West and was ably supported by Ed. Dubinsky in the role of Louis Neville. Francis Valley was Rita Tervis and scored another hit to her credit by her sympathetic and natural acting. Frank C. Meyers, Dick Elliott and Barney Dubinsky were all three excellent in their roles, and Wallace Griggs as Sam Ogilvy won new laurels as a comedian. The stage setting of this play was deserving of highest praise. Business good.

"Mamzelle" will follow.

JOHN A. DUNCAN, JR.

## REPORTS FROM MIRROR CORRESPONDENTS

### JERSEY CITY

JERSEY CITY (Special).—The Hip, Hip, Hooray Girls Company crowded the Majestic Theater March 4-9, and put on a bill of real burlesque and vaudeville. Ben Pierce is a very clever comedian and Helen Vreeland is a brilliant comedienne. Both burlesques are put on in a lavish manner. The Ohio is full of good numbers. A fine musical act by four people, and an especially pleasing feature is an aquatic act by six diving girls. Local divers appeared during the engagement. The Bostonians, March 11-16. Billy Watson's Beef Trust Company, March 18-23.

"Revelation," with Madam Nazimova as star, was the photoplay at Keith's Theater March 4-6, to packed houses. The picture is intensely interesting, being a glimpse of Parisian life in the Latin Quarter. The balance of the bill was made up of acts by Cagwin, Raymond and Tolen and a cast of ten people in "The Isle of Innocence," a big scenic production full of laughs; Ward, Wilson and Janese, in a screaming sketch; Warren and Templeton, good singers, talkers and dancers; Stogood and Spire, a clever duo; Charles Brodley, comedian; Jean de Lisle and Ethel Johnson, song and dance. Appearing March 7-9: Deigo, piano-accompanied player; Katherine Hayes and May Latham, songs and patter; Six Virginia Steppers, song and dance; Mable Burke, illustrated songs. The photoplay was "Loyalty," with Betty Price and Jay Wolery.

WALTER C. SMITH.

### MILWAUKEE

MILWAUKEE, WIS. (Special).—The Alhambra (Feb. 28) is holding a style show in connection with the regular program. Living models are shown in gowns of the latest design. The regular bill consists of Douglas Fairbanks in "Headin' South," to be followed by "Jules of the Strong Heart" and the third chapter of "A Call to Arms." Attendance continues very good. "The Knife" is playing at the Shubert by the Shubert Players. Old time patrons are once more filling the Shubert frequently.

The Gayety is playing the "Army and Navy Girls" to capacity houses.

Burton Holmes lectured on the eastern islands at the Pabst.

"Oh Boy!" played at the Davidson to good houses. "The Wanderer" current bill, 28.

The Miller is playing a high-class bill of good quality and generous quantity. The attendance is capacity almost continually.

The Empress is showing the "Queens of Paradise." Among the leads are Jimmy Paralle, Eddie Schubert, Bennie Lloyd, Sallie Hollins, and Sam Mitchell. The attendance continues very pleasing.

JOSEPH A. KISS.

### PROVIDENCE

PROVIDENCE, R. I. (Special).—A comedy at Fay's, Mar. 4-9, in which the players sing, dance and act.

Concert by the Arion Club, Sunday, Mar. 3. Benefit of Journal's Our Boys in France Tobacco Fund.

At the Opera House, Blanche Ring and company in "Broadway and Buttermilk." At the Emery, singing and dancing number. Burlesque at the Colonial.

"The Woman on the Index" played to crowded houses at the Shubert, by Julia Dean, George Probert, Eugene Blair, Slater Lanagan and Alice Shipworth.

At Keith's, W. J. Reilly, U. S. N., the jolly star of the Battleship Michigan, and a bill of specialties.

All moving picture houses and S. R. O. day and night.

ELMER C. SMITH.



## REPORTS FROM MIRROR CORRESPONDENTS

### FOR AND AGAINST THE KAISER

Daring Theme of "Friendly Enemies" Produced for the First Time by Al. H. Woods at Atlantic City

ATLANTIC CITY (Special).—Undoubtedly the biggest play which has been the local stage this season, and allowing for all possibilities, possibly the one real play of the year, to be seen on Broadway, began its career at the Apollo, Feb. 28, under the auspices of Al. H. Woods. Sam Bernard and Louis Mann were equally matched in the importance of the roles assigned to them, with that other veteran in popularity of Germanic stage roles, Mathilda Cottrelly, receiving an almost equally important place in the play and an even greater appreciation from the audience.

In a curtain speech, following the second act, Mr. Mann with his arm about that of Mr. Bernard, spoke plainly to the audience of his former disbelief in the author's ability to make the part which he so well acted last night, possess the human touch and sympathy necessary to its success.

For Mr. Mann has been assigned a role that can unqualifiedly be said to be as difficult as any author could conceive of, present circumstances considered. That Samuel Shipman and Aaron Hoffman have collaborated to such success as to achieve this feat, speaks volumes for their stagecraft. No work, not excepting the appealing facts of "The Man Who Stood Still," has carried any real conception of their power to handle skillfully a delicate subject, with the depths of insight into the subject chosen, as has "Friendly Enemies."

Two German-American citizens are revealed in the play; one played by Mr. Mann with a firmly fixed opinion of the invincibility and right of the German cause; the other, portrayed by Mr. Bernard, a man of German birth, but of deadly hatred to the Kaiser's government. Yet they are both friends, and this fact makes for the peculiarly fascinating title, a goodly quantity of laughter as they quarrel and make up, and a basis by which the story runs its gauntlet and the right prevails in the mind of the German Government's former willing ally.

Mr. Mann appears as a father, whose son, Richard Barbee, was supposedly in college. In reality he proved to be in the army, but his father's opposing views prevented his learning from the remaining members of the household this secret. Mathilda Cottrelly was the mother, and a marvellously fine one she played. Mr. Bernard was an old and very close friend. His daughter, Regina Wallace, was engaged to the former's son. With Felix Krems in the stately, suave portion of a German agent and two minor parts, the cast was complete, without a distinguishable flaw.

Those who have not seen Mr. Bernard before in straight parts will find his appearance in this phase of his ability a gratifying and pleasant one. Neither he nor Mr. Mann fell below the possibilities assigned to them, a fact which is realized by the statement that some members of the audience remained in tears throughout the performance, so strongly did the emotions of the play submerge the comedy lines in their personal appeal.

The timeliness of the lines are important portions of the real success awaiting the play. Again and again the audience applauded some apt description of the German government, some patriotic sentiment or a tart jest with a real point. It is a difficult handling of a deeply intricate problem which the authors have attempted. To present a character whose beliefs are treasonable, with an appeal to sympathy is not impossible. Messrs. Shipman and Hoffman have proved it; otherwise we could not believe it. They have not achieved greatness in literary merit—but they have achieved a play of its day that will be great in proportion, only to the timeliness of events which allow of its appeal to audiences of the future.

No one who can, should miss seeing this play. It has a distinct moral touch for citizens of German birth. Its decided flavor of the German character and language will appeal to them and its bitter lesson by which the head of the house comes to realize his mistaken beliefs, can be but a backbone stiffener for every spectator.

The play stands not alone on the clever lines which the authors have skillfully built into character, but they have also fitted the parts to the principals of the cast, must share with them—honors of no mean proportion in a great—a really great—play of its day.

**Managerial Assembly Rally**  
The entire managerial talent of Atlantic City assembled at the monthly banquet of the Atlantic City Amusement Association in the Hotel Bothwell, Friday night last, March 1. Not a single member was absent and the affair in many ways was a most memorable one. A fine repast preceded the business session which entailed many questions of vital importance to the economic interests of the resort. The guest of honor of the evening was Lieut. J. W. P. Skidmore of the British and Canadian Recruiting Mission, who is delivering a series of lectures on the war. Lieut. Skidmore has seen 18 months of active service on the French front and has been wounded four times. He was warmly welcomed by the

president of the amusement association, President Frederick E. Moore presided, and the officers present were: Herbert J. Elliot, first vice-president, manager of the Bijou Theatre; Joseph H. Snellenberg, second vice-president, manager of Virginia Theatre; Wm. H. Fennan, secretary, manager of Steeplechase Pier; trustees, E. J. O'Keefe, manager of Cort and City Square theaters; Samuel W. McGill, manager of the Garden Pier; W. E. Shackelford, manager of Million Dollar Pier; David S. Fuhrman, manager of Colonial Theatre, and General Manager Charles Scheuer. Other members present were Julius Goldman, manager of Waltz Ride; G. F. Hoffman, manager of Hoffman's Shooting Gallery; G. G. Mutch, manager of the Cozy Theatre; Harry Savage, manager of Royal Theatre; T. W. Grouet, manager of Old Pier Skee Hall; Porter Van Ault, manager of Toyland and up-town Skee Hall, and M. H. Russell, general representative of Nixon and Nirdlinger; William Casselboom, a local newspaper man, was the guest of one of the members.

Immediately following the repast the association went into executive session, opening the floor to many important questions pertinent to the season of the year, which were discussed at length. The business session was opened by Mr. Scheuer, who called attention to the rapid growth of the association and the need of the continuation of the co-operative and constructive work which is the organization's purpose and which is tending very strongly to place the amusement business of the resort upon a sound economical and social basis. He laid great stress upon the necessity of keeping the amusements offered to millions of visitors yearly thoroughly clean and entertaining, to which the big audience gave its hearty endorsement.

Mr. Shackelford, chairman of a special committee consisting of Mr. O'Keefe and Mr. Scheuer, which was appointed to further the co-operative work between this association and that of the Hotel Men's Association, reported favorably upon the matter and concluded with the statement that the committee hopes to give a more detailed report of its doings at the next meeting. More than an hour was consumed in general discussion as to the proper care of the national convention of Elks, which is to meet at the shore the second week in July. Thirty thousand members of this order are expected to be here at that time, and adequate amusement for them presents no mean problem. The Atlantic City Amusement Association plans elaborate entertainments for the occasion, in which offer the local amusement managers intend to bring every resource.

The attitude of the association is that aside from the importance of the fact that the Elks have decided to hold their convention in this city and that the resort in thus honored, the great meeting will be a test of Atlantic City's hospitality. It is in this spirit that this association is working harmoniously with the hotel men. The principal speakers of the evening were W. E. Shackelford, E. K. O'Keefe, Samuel W. McGill and Charles Scheuer.

On Saturday last, the final day of the Mann-Bernard engagement at the Apollo Theatre, the receipts for the day for matinee and evening performances came within a very few dollars of beating the record in Atlantic City, reaching \$3,986, this amount having never before been exceeded except by Zigfeld Follies.

It was a program of surprises at the big wrestling joint at the Apollo Theatre Monday night. The first came when Will Bingham of New York trounced Takana, a muscular Japanese lightweight jiu-jitsu champion of the Pacific Coast, at his own national pastime in two straight falls, both of which developed in eighteen minutes of rough and tumble effort. The second was the defeat of John Kilonis, the Greek Demon at the hands of Mike Yokel, recognized middleweight champ, who hails from Brigham Young's home town, Salt Lake City. Referee George Bothner at the conclusion of the bout declared it one of the best he had ever seen in all his career.

The National Educators' Convention brought six thousand school teachers to the resort from every part of the United States and taxed the Million Dollar Pier and the Garden Pier to their utmost capacity. The evening that Governor Whitman of New York, Governor Edge of New Jersey, and Mayor Bacharach of this city addressed the convention, several thousand people were turned away, notwithstanding the enormous seating capacity of the Million Dollar Pier.

#### KNOXVILLE

KNOXVILLE, TENN. (Special).—Time does not stale nor the war wither the Bijou's Varieties. It is the rule rather than the exception to find the house sold out before time for the performance. Don P. Trent, the manager, is a good showman for he knows how to keep a pleasant atmosphere about the theater. On the bill week of Mar. 4 Joe Rome and Tillie Cox probably stood out as the clever act, although they were not billed as headliners.

CHAS. E. KRUTCH.

#### BOSTON

BOSTON (Special).—Mrs. Fiske changed her bill to-night and appeared in two plays, Lavedan's "Service" and Dusan's "A Night at an Inn." "Odds and Ends of 1917" came to the Majestic, while at the Copley "The Philanderer," by George Bernard Shaw, was seen for the first time in Boston.

At the other theaters: Hollis, George Arliss in "Hamilton"; Wilbur, William Gillette in "A Successful Calamity"; Plymouth, "The Man Who Came Back," with Henry Hull; Colonial, "The Rainbow Girl"; Shubert, "The Very Idea"; Park Square, "Potash and Perlmutter in Society."

Viola Roach, who joined the Henry Jewett Players at the Copley Theatre during the run of "The Man Who Stayed at Home," in which she played Miriam Lee, of the English Secret Service, has proved herself a valuable addition to the company. In "Inside the Lines" she has been acting an American woman from the Middle West, and it is a test of her skill that she has been able to reproduce faithfully the vocal characteristics and mannerisms of that section of the country.

Beginning her stage career in England, Miss Roach has had a wide and varied experience. She came to the United States about two years ago to appear in a Dickens repertory under the direction of Seymour Hicks. Later she joined the company acting "Hobson's Choice," that popular comedy by Harold Brighouse which has been a success in two hemispheres. She acted one of the Hobson family here in Boston, and later she replaced Mady Pearson in the character of the heroine during a tour across the country that took her to the Pacific Coast.

While acting in London, Miss Roach had an experience in repertory that she delights to look back upon. She was leading woman there with a suburban stock company, two performances being given every evening, the first beginning at six o'clock and the second at nine. Rehearsals were held every morning and the play was changed every Monday, and it will easily be seen that it was a strenuous six months she passed there.

Old-time playgoers were saddened to learn of the death of Thomas Marvin Hunter, long a member of the Boston Theater Stock company. He died in Worcester, Mass., from infirmities of age. Mr. Hunter was born in Cranville, N. Y., eighty years ago and for fifty-five years he played before the American public with such eminent actors of bygone days as Joseph Jefferson, Madame Juhanushek, Charlotte Cushman, Tomasso Salvini, Charles Kean, Barry Sullivan, Madame Ristori, William Warren, E. L. Davenport, Lawrence Barrett, the Booths and the Wallacks. He began his career as a member of the old Boston Museum Stock company and for years belonged to the Boston Theater Stock company with L. R. Shewell, Mrs. Thomas Barry, C. Leslie Allen, Dan Magulunis, Mark Price, Rachel Noah France and other well-known players. Mrs. Hunter was a player and was in the same company with her husband. Their home was then in Roxbury. Mr. Hunter is survived by two sons, Robert F. Hunter and Ernest H. Hunter of New York, and a daughter, Mrs. Marion E. Wells of Brockton.

D. CLAPP.

#### DENVER

DENVER (Special).—The engagement of "Turn to the Right" at the Broadway, week of Feb. 24, helped to prove that Winchell Smith's comedies are quite as popular on the road as in the metropolis. The cast was all that could be desired. Otis Skinner gave a most artistic characterization in "Mr. Antonio" March 4-6. Mantell, always popular here, comes week of March 10, giving an unusual opportunity for Shakespeare, for Kellard appeared at the Broadway Feb. 17-23.

The Denham Company was at its best in that delightful farce, "Here Comes the Bride," Feb. 24-March 2. "The Little Girl God Forgot" held the boards week of March 3. "What Happened to Mary" follows.

The Orpheum had The Avon Comedy Four, Anna Chandler, and The Boyarr Company as chief drawing cards, Feb. 20. The following week's bill was headed by Joseph E. Howard.

Theda Bara in "Cleopatra" proved about the most popular picture Curtis Street has had lately. The Isis played it for seven days at twenty-five and fifty cents.

FREDERICK D. ANDERSON.

#### LOWELL, MASS.

LOWELL, MASS. (Special).—Donald Meek, now playing with "Going Up," at the Liberty Theatre, New York, appeared as headliner at the Strand, Lowell, Sunday, Feb. 24. He was greeted by capacity audiences at both the matinee and night performances, playing to over 8,000 people.

Mr. Meek is a big favorite in the Sprudle City of Lowell, having had his own stock company at the Playhouse a few seasons ago, and in former years supported Wright Huntington and Severin Deyern in that city. F. James Carroll, the manager of the Strand, being a personal friend of Mr. Meek, induced him to make the trip for Sunday.

As a monologue artist Lowell thinks Mr. Meek should be at the head of his own vaudeville organization.

F. J. C.



#### ALBOLENE

PREVENTS MAKE-UP POISONING

This is of the utmost importance to you. By demanding Albolene you secure a preparation which removes make-up quickly, thoroughly and easily; keeps the skin in splendid condition and prevents make-up poisoning—a condition causing loss of time and money that users of make-up cannot be too careful in avoiding.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 14 and 1 lb. cans. May be had of most druggists and dealers in make-up. Free sample on request. Write for it.

McKESSON & ROBBINS

Incorporated  
Manufacturing Chemists

91 Fulton Street - New York

**TAYLOR'S TRUNKS**

USED BY THE PROFESSION OVER 50 YEARS

Send for new 1917 Catalogue  
C. A. TAYLOR TRUNK WORKS  
875 No. Halstead St. Chicago, Ill.  
310 W. 44th Street, New York, N. Y.

**Pianda**

PLUCKED & AIRS  
WIG MAKERS

**MILLER**

COSTUMIER

236 So. 11th St.  
Philadelphia, Pa.

**PLAYS**

Large List of New Professional and Amateur Plays, Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand-Books Operettas, Folk Dances, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Drills, Wigs, Boards, Green Paints and Other Make-up Goods. Catalogue FREE. T. S. DENISON & CO., DEPT. 14, CHICAGO

**LAURA D. WILCK**

COMEDY

WANTED FOR MALE STAR

must contain logical situations and dramatic story. Personal and prompt consideration given to MBB.

Longacre Bldg. 1476 B'way, N. Y.

**PLAYS**

For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO. 349 So. Dearborn Street, CHICAGO, ILL.

**STEIN'S**

FOR THE STAGE - FOR THE BOUDOIR

**MAKE-UP**



## WOODS HAS THEATER IN CHICAGO

It is at Randolph and Dearborn Streets, and Opened Sunday Night, March 10—Another New Playhouse Under Way

CHICAGO (Special Correspondence).—Attractions for the week March 10:

Auditorium: Dark.  
Blackstone: H. B. Warner.  
Colonial: "Cheating Cheaters."  
Garrick: Clifford Crawford in "Fancy Free."  
Illinois: "Rambler Rose."  
Powers: David Warfield.  
Cohan's Grand: Jane Cowl in "Lilac Time."  
Court: "The Naughty Wife."  
La Salle: "Leave It to Jane."  
Columbia: Burlesque.  
Olympia: Chauncey Olcott.  
Playhouse: "The Man Who Stayed at Home."

McVicker's: Vaudeville at popular prices.  
Princess: Drew and Illington, first week.  
Hialto: Vaudeville, popular prices.  
Star and Garter: Burlesque.  
Studebaker: "Maytime," eleventh week.  
Great Northern Hippodrome: Vaudeville.

The exceedingly important theatrical event in Chicago week of March 10 is the dedication of the new Al. H. Woods theater at Randolph and Dearborn streets, which took place on Monday night, March 11, by Louis Mann and Sam Bernard, who presented "Friendly Enemies," a new farce by Samuel Shipman and Aaron Hoffman. Al. Woods now has a theater of his own in Chicago where he can produce and present his own plays as well as any others. The new theater is claimed to be one of the finest in the United States. The dedicatory play was presented at Atlantic City (dog town), Thursday night, Feb. 28. (A full account of the play at Atlantic City appears elsewhere in this issue of THE MIRROR.)

Woods' new house will seat about 1,200 and has been ready for several days.

John Drew and Margaret Illington began an engagement at the Princess Theater Sunday night, March 10, in "The Gay Lord Quex." Both these famous stars are very popular in Chicago and the Princess will play, no doubt, to capacity for a while. The supporting company in "The Gay Lord Quex" are Irby Marshall, Helen Beaumont, George Pauncefort, Leonard Willey, and Rexford Kendrick. The combination of these two fine artists in two such equally balanced parts as Lord Quex and Sophy, the manicurist, is an event of extraordinary theatrical importance to Chicago patrons of the playhouse. The engagement is indefinite.

Julia Sanderson and Joseph Cawthorne arrived at the Illinois last Sunday night and were greeted by the usual packed house. "Rambler Rose" seemed to please the critics. "Rambler Rose" will be at the Illinois for several weeks.

Chauncey Olcott in "Once Upon a Time" will sing his favorite songs at the Olympia for some weeks. Olcott has a strong Chicago following and there will be few vacant seats at Manager Jacobs' popular place during the Olcott engagement.

### Vaudeville Bills, March 4.

The Majestic vaudeville bill included McIntyre and Heath in "On Guard," Lew Hice and the Barr Twins, Lester, the ventriloquist; Cecil Cunningham, Janet Adair and Jack Wyatt and his Scotch lads and lassies. The Palace had Sophie Tucker, ragtime singer; Wilton Lackaye in "The Ferret," James Diamond and Sibly Brennan, Primrose Four, Robbie Gordone and several others. Business at the Palace and Majestic continues of the capacity order at every performance.

The Great Northern's double bill included Harry Girard and company in "The Wall of Babylon," Carl McCullough, Homer Lind, Emily Darrell and company, and a wide variety of other acts.

The Hialto announces an exceptional bill. The Eight Harvesters divide honors with the Empire Comedy Four. The Four Roders and Tally and Harty are of next importance. The remainder of the program includes Norton and Christy, Curtis Calines, Hayes and Rives, Cossett and Lydell, Luckie and Yost, and Rose and Rosana.

The McVickers announces The Suffragette Revue, said to be one of the funniest girl acts in vaudeville. Lloyd and Whitehouse and the Four Roses are of next importance. Lillian Watson, comedienne and impersonator, is also on the program, which includes Lunette and Stearn, Nick Verga, Overholt and Young.

"The Natural Law," Charles Sumner's sex problem play, was acted at the Imperial all week. "Bringing Up Father Abroad" was done at the National.

Hastings' Big Show was at the Columbia. "The Rowery Burlesquers" were at the Star and Garter all week. The principal parts in the two burlettas presented this season are in the hands of Billy Foster, Frank Harcourt, Edna Green, Jack Hayden, Liddy Hart, Eddie Akin, Belle Stoller, and Grace Anderson. The chorus as in past seasons is one of the features of the offering.

### Moving Picture Notes

"Blue Blazes Rawden," with William S. Hart, moved over from the Ziegfeld to the Castle last Monday for the week. George Behan in "One More American" is at the Rose this week. Rita Jolivet in "Lest We Forget" is at the Ziegfeld week March 10. Artcraft's picture, Douglas Fairbanks in "Headin' South," was at the Ziegfeld Theater all week March 3. Frank Campeau, Catherine MacDonald and James Mason are in the cast of "Headin' South." Mr. Hamburger seems to get the Artcraft pictures for Ziegfeld about as soon as released.

All the picture houses along State Street are doing satisfactory business.

### By the Way

"The Wanderer" left the Auditorium March 9 for other fields. The company is said to be going to the Coast via Spokane. Week of March 4 the gross amounted to about \$18,000, which leaves quite a profit for Comstock, Elliott and West. The "Jane" show is also making them a handsome profit, beating all previous records of the La Salle.

"Cheating Cheaters" is expected to leave the Colonial Saturday night, March 16, to make way for Raymond Hitchcock.

"De Luxe Annie" left the Princess Saturday night, March 9. The people out this way did not show much interest in this "crook" play.

Jane Cowl in "Lilac Time" continues to good money at the Cohan-Grand.

David Warfield finds the Sunday night performances profitable, for Powers Theater, where he is appearing in "The Music Master," continues to announce Sunday night performances. Warfield is said to be doing about \$18,000 per week and beating his Chicago records.

H. B. Warner in "Among Those Present" continues to appear before big houses at the Blackstone. This man Warner must have some following in Chicago, for the crowd finds the Blackstone without the aid of a lantern.

The Chicago Theater Managers' Association has donated a full equipment of scenery, props and lighting apparatus to the theater at Camp Perry of the Great Lakes Naval Training Station. The gift was made through Harry Ridings, the president.

Sig. Cleofonte Campanini has returned to Chicago after his operating venture in the East. The other day a train load of chorus and ballet members and stage hands arrived on the New York Central.

The Studebaker is offering one dollar seats for "Maytime"—special matinee on Sunday.

"The Wanderer" jumped to Milwaukee for two weeks Sunday, March 10.

When "Hitchy-Koo" comes to the Colonial, March 17, Leon Errol, Irene Bordoni, and Mabelle Oeders will be in the company.

Kolb and Dill in "The High Cost of Living" resumed their travels Sunday night, March 3, having given a matinee on Sunday. Those in the company besides Kolb and Dill are Ivan Schirmer, Dorothy Neville, Julia Blanc, May Cloy, Henry Shumer, Frank Darien, Sam A. Burton, James Liddy, Honora Hamilton, Bill Jacobs, Frank Darien as Anthony Tiedemeyer deserves especial mention, for the part of the "old uncle" was a difficult one.

J. B. Isaacs is company manager for "Cheaters" now at the Colonial.

Work on the new State-lake Theater is progressing slowly. The contractors claim they will have it ready for opening next October or November.

It is claimed that when Raymond Hitchcock comes to the Colonial that Lillian Russell will be a member of his company. Miss Russell left the stage in 1912, when she married Alexander P. Moore of Pittsburgh.

Charles Fischer is back at the Majestic as orchestra director after an absence of two years. Mr. Fischer was the first musical director of the house when it opened.

### Circus and Carnival

At the recent meeting of the National Outdoor Showman's Association, held at the Auditorium, R. M. Harvey, formerly of the Hagenbeck-Wallace circus, was re-elected president; Fred Buchanan, chairman Board of Directors; Frank L. Albert, executive secretary, and George A. Schmidt, treasurer; John B. Warren was re-elected president of the Showmen's League of America; Secretary Walter D. Hildreth, with Edward C. Talbot heading the list of several vice-presidents. While circus and carnival men from all parts of the country participated in the various meetings at the Auditorium, it was noticed that none of the Ringling boys nor attaches of the Barnum and Bailey or Ringling shows were present.

Charles Gollmar, formerly part owner of the Gollmar Bros. circus, is now general manager of the Hagenbeck-Wallace circus, wintering at West Baden, Ind. Fred Gollmar, brother of Charles, has recently been made railroad contractor of the same organization.

Morris Miller, owner of the Great American Shows, announces that he has secured most of the Jess Willard-Buffalo Bill Show equipment and that it will be used in connection with the Great American Shows. It consists of twenty-two cars, wagons, steam calliope and other show paraphernalia. Miller announces that his carnival will inaugurate its 1918 season at Savannah, Ga., March 16-25.

W. A. ATKINS.

### FT. DODGE

FT. DODGE, IA. (Special).—Majestic: Billie Burke in "The Land of Promise" drew large crowds Feb. 24-25. The picture was not as well liked as most of Miss Burke's previous pictures.

"Empty Pockets," Feb. 26-27, carried too many thrills, but drew crowds. Dustin Farnum in "North of 33," Feb. 28-March 1, drew packed houses, and was well liked. Gladys Brockwell in "Conscience," March 2-3, "Watch Your Step," March 11; "Oh, Boy!" (Joseph Santley), March 15.

LILLIAN M. RANKIN.

### PHILADELPHIA

PHILADELPHIA (Special).—Shocked and saddened by the news of the serious turn taken by Stanley V. Mastbaum's illness, the theatrical rialto of the Quaker city was somewhat depressed during the past week. The personal popularity of this young magnate is very great in his home town, and his extensive enterprises now form a large proportion of the amusement activity.

Humor also has it that there is to be another big half-million dollar theater for moving pictures projected in Philadelphia. The exact location has not as yet been disclosed, but it is rumored to be on a prominent corner in West Philadelphia, and is to be built at once in spite of the war times. It is also reported that a complete reorganization of the Central Market Street company is about to take place. This company successfully operates a large chain of motion pictures in the center of town, under the George H. Earle, Jr., syndicate, and is closely allied with both the Mastbaum interests and the McGuirk and Sebosky enterprises. This latter firm is also operating the Camp Dix Theater at Wrightstown, N. J., where a policy of burlesque productions has just been inaugurated with great success. The prices have been changed to 25 cents, 50 cents and 75 cents, and Manager Wilson reports very encouraging business.

The current week there are quite a few changes in town. At the Chestnut Street Opera House, "Odds and Ends" closed and "Katinka" is the present attraction.

An all-star cast is also at the Lyric in "Lord and Lady Algy." The cast of William Faversham, Irene Fenwick, Maxine Elliott, and Maclyn Arbuckle is sufficient guarantee of a good production and big box-office receipts. "The Man Who Came Back" continues at the Adelphi with Mary Nash and the same cast.

George Lederer, a native of the Quaker city, has selected his home town for the first production of a new musical show, "The Land of Joy," just opened at the Forrest. There is also a change at the Broad. "General Post," an excellent war play, closing its local engagement. It is unfortunate that this play did not receive better support from the public, for it is a remarkable production, cleverly produced and in the efficient hands of such capable actors as Thomas A. Wise and William Courtenay.

"General Post" is the best war play seen here this season; in fact in many particulars superior to "Lonely Soldiers," while not quite as good an appeal to the public tastes as "Friendly Enemies," a new war play that just opened in Atlantic City, and features Louis Mann and Sam Bernard. Last Saturday night at the Shore, March 2, this latter play was such a success, the entire house was sold out by four o'clock, and standing room was sold at "\$1 a stand," an unusual thing to witness in the theater these days.

Lou-Tellegen is also here this week at the Garrick in "Blind Youth," a melodramatic love story, written by himself and Willard Mack. His wife also appeared locally, singing in "Madam Butterfly," March 6, and on opening night, seated in a box, attracted as much attention as her husband's acting.

Leonard Blumberg and his associates are gradually getting "Betwoud" into shape, and expect to be producing pictures in another month's time.

J. SOLIS COHEN, JR.

### ALLENTOWN

ALLENTOWN, PA. (Special).—Lyric: "Odds and Ends" played a return engagement for three days. The show is an improvement on the performance of last fall, but the cast is about the same. Norworth, Watson and Lorraine being the featured members. Laura Hamilton is missed from the cast. A new number, "Every Little Girl is Doing Her Bit," was introduced for the first time at the Saturday matinee and "caught on" quite well. "Business Before Pleasure," with a road company, to good houses, followed.

"Flora Bella" was given to good houses and pleased. "Miss Springtime," with the original New York cast, including Elsie Alder, John Hazard and George McFarlane, was the best musical show of the season. Full houses greeted it March 1-2.

Emma Dunn in "Old Lady 31" is the next attraction of note. The bookings for the balance of the season are rather few, and the business continues excellent.

FORD L. SHOTWELL.

### HARTFORD

HARTFORD, CONN. (Special).—Business at Parson's is now very good. "Oh, Boy!" has proven the banner attraction of the year, having played a solid week to capacity business and then returned for another engagement. Feb. 28, "The Squab Farm" appeared for three days. This is a new offering, presented by the Shuberts and written by the Hattons, authors of "Lombardi, Ltd.," "Upstairs and Down," "Years of Discretion," etc.

"The Squab Farm" is for the most part delightful comedy, the characters are well drawn, and the audience remains in a more or less constant state of mirth. There is an interesting bit of gossip concerning this play to the effect that when it was first prepared for the stage, a certain well-known motion picture magnate threatened all sorts of dire things if it was ever put on. The play is splendidly put on; all parts were excellently portrayed. The audience applauded warmly; many remarked that the play bears a marked resemblance to "The King," the new Ditchstein play. Good houses.

SEYMOUR WEMYSS SMITH.

## YOUR PHOTOGRAPHS

cost you annually hundreds of dollars more than they should.

Our modern equipped Portrait Studio and Reproduction Department operating in conjunction with the Packard Libraries now in the offices of David Belasco; Winthrop Ames; John D. Williams; A. H. Woods; Lee Shubert; Cohan & Harris; W. A. Brady; Selwyn & Co.; Arthur Hammerstein; Geo. C. Tyler; Charles Frohman; Henry Miller; Comstock & Gest; Hitchcock & Goetz; Harrison Grey Fiske; Geo. Broadhurst; William Harris; John Cort; Daniel Frohman; Anderson & Weber; H. H. Frazee, etc., will positively save you this year enough to buy a new \$100 Liberty Bond.

See us to-day about your next order for any kind of photographic work and enlargements.

Established 25 Years

Photograph Department

PACKARD THEATRICAL EXCHANGE

1416 Broadway, N. Y.

5604 Bryant

### NEW HAVEN

NEW HAVEN, CONN. (Special).—Shubert, Feb. 28-March 1-2: Julia Dean in "The Woman on the Index." It is a play of intrigue with a modern twist to the prologue in which the heroine does not speak a word and acts with motion as she might in the movies. All honors to Julia Dean and George Probert. With special mention to Lester Lonergan, Frederic Burt, Allison Skipworth and Amy Ricard. The play was very enthusiastically received here, the actors taking several curtains for each act.

"Oh, Look!" March 4, 5, 6. The musical version of "Ready Money" was noticeably flat in Act 1, and just the opposite afterward. Harry Fox might have been Al Jolson if one could only hear and not see him. His voice is exactly like Jolson's. The music is good. Typical Topical Tunes took eight encores. I think She's Absolutely Wonderful was also very good. New York will whistle them both. Too much cannot be said of the dancers in Act 2, three girls and a man who have only one opportunity and should have a dozen.

Laura Hope Crews, Norman Trevor and the author in "A Pair of Petticoats," by Cyril Harcourt, March 7; William Collier in "Nothing But the Truth," March 8-9.

Palace: Pat Rooney and Marion Bent stopped the show at the Palace this week first three days. They appeared in Over Here, a sketch with a supporting company. The big audience clapped and clapped and he came out to make a speech, but they didn't want a speech—they wanted a dance. Finally he gave in to their desires and sang and danced. Miss Bent also did a few steps and the crowd went wild. It was a reception to lighten the heart of anyone. The rest of the show went well too. "The Stampede," May La Due, Margaret Ford, Regan and Reynard, and Kelo and Francis. George Walsh in Jack Spurlock, Prodigal, was the picture. Gladys Brockwell in "The Moral Law," March 7-9.

Olympia, March 4-6: Douglas Fairbanks in "Headin' South," and Emmy Wehlen in "The Shell Game," Ed Bennett in "The Keys of the Right," March 7-8.

Bijou: The Bijou is running an all-woman bill to great crowds. The moving picture is "A Trip to the Fighting Front."

Concerts are held at all the theaters on Sundays for the benefit of families of men at the front.

This week the Red Cross Minute Men are appearing at the theaters to further the fund. New Haven has \$200,000 to raise and if they listen to the speakers they surely will.

HELEN MARY.

### QUESTION OVER NATIONAL AIR

SPOKANE, WASH. (Special).—A controversy over the playing of the "Star Spangled Banner" at the Pantages Theatre has arisen. Manager Clark Walker says a soldier came to him and protested, declaring that all the soldiers from Fort Wright objected to the rendition of the national anthem except upon occasions of large mass-meetings. The Pantages Theatre has been playing an abbreviated version of the noted air at each performance.

Manager Walker appeared before the Chamber of Commerce and asked for an expression of opinion by the membership. Most of the audience declared in favor of the continued playing of the anthem and others roared Walker for not getting the soldier's name. Afterward the whole matter was referred to the Military Affairs Committee of the Chamber of Commerce, and this committee is holding conferences with the officers at Fort Wright over the situation.

Another protester has developed, and the last one insists that it is not the playing of the "Star Spangled Banner" as a custom which is objected to, but, rather, to the abbreviated form, as he calls it "bad execution" of the orchestra.



## REPORTS FROM MIRROR CORRESPONDENTS

## WASHINGTON

WASHINGTON, D. C. (Special).—In "Friendly Enemies," Louis Mann and Sam Bernard have an undisputed successful vehicle for their joint starring tour. The play, most thoroughly interesting throughout, scored pronounced approval with large audiences at the National Theater during the past week. The crowded Monday night opening house had the Presidential party present, who enjoyed every moment of the play, depicting the conversion of a disloyal German-American into a loyal citizen. One of the greatest honors ever bestowed upon an actor was when the co-stars were the recipients of numerous curtain calls at the close of the second act. Mr. Mann as spokesman thanked the audience for their appreciation of the play, and remarked that most of the truths uttered in the dialogue had already been strongly enunciated by our President, when amidst a continued wave of cheering and applause President Wilson graciously arose in his box, and after bowing to the audience thanked the stars for an admirable performance in the spreading of the gospel of loyalty, and told how much he enjoyed the theme of the play and wished the play and company continued success. [This play was produced at Atlantic City, and is reviewed under that date in this issue.—Ed.]

Commencing Sunday night at the National Theater, Klaw and Erlanger's "Miss Springtime," considered their highest musical comedy achievement, with Emmerich Kalman's entrancing music, is the current week's warmly welcomed attraction, with an advance sale of huge dimensions running through the engagement. Lou Tellegen in "Blind Youth" follows.

With the house virtually sold out for the first week of the fortnight engagement, the Messrs. Shuber Winter Garden extravaganza, "Doing Our Bit," is on view at the Belasco, opening Sunday night.

The opening night of the week's engagement of the San Carlo Grand Opera Company, March 25, at the Belasco, will be a society event of brilliant magnitude. One of the most fashionable and distinguished assemblages of the season will be seen in attendance. President and Mrs. Wilson and large White House party will occupy the Presidential suite, while the mezzanine boxes on the Ambassador's tier have all been taken, with the body of the house largely sold. The opera to be presented is "Aida," and the occasion a Red Cross benefit to raise funds from which to buy wool for free distribution.

Richard Carle's one time starring attraction "The Mayor of Tokio," is the current week's musical comedy presentation by the Fox Musical Players at Poll's, and the favorite comedian, Roger Gray, has the leading comedy role, with the talented company thoroughly well placed in congenial roles. A feature of the entertainment is the introduction of a troupe of Japanese performers and a series of vaudeville acts.

"Step Lively, Girls," a burlesque show of more than ordinary excellence, is the Gayety Theater attraction for the current week, presenting a two-act musical burlesque entitled "The Corset Shop." In the cast are Rich McAllister, Harry T. Shannon and Dotson, a "midnight stepper," Tina Henley, Raymond Paine, Rhea Hess and Nettie Hyde.

The fifth concert of the Philadelphia Orchestra, Thursday afternoon, with Carlos Salzedo, the harpist, as soloist, and the appearance of the Russian violinist, Jascha Heifetz, Friday afternoon, were big musical events at the National Theater during the past week.

Albert Leon, formerly assistant treasurer of the Gayety, was in town recently to take his examination for the draft. His home is in New York, but he registered in Washington while employed here.

Harry M. Crandall has secured the exclusive rights to show here D. W. Griffith's film production, "The Birth of a Nation," in his local circuit of theaters. This marks the initial presentation of this photoplay in the motion picture houses. The original musical score will be used over the entire Crandall circuit. Mr. Griffith sends to Washington his own musical director and film technician.

JOHN T. WARDE.

## ROCHESTER

ROCHESTER, N. Y. (Special).—"Robinson Crusoe," an English musical comedy produced by F. Stuart Whyte, who also wrote the book and lyrics, was revealed at the Lyceum Feb. 28 and proved to be quite the most remarkable entertainment seen during the present season. A large audience on the opening night turned its thumbs down decidedly and the critics were very critical. Zara Clinton, an attractively fetching woman, was Crusoe and sang four patriotic songs, "Take Me Back to Dear Old Blighty," "Somewhere in France" are tuneful and well composed songs and have a decided swing to the melodies. The Van Vlietingers Dancers, in an Egyptian ballet, won approval, also in a Bachanna number. Anne Lockhead revealed a pleasing light soprano voice in her two numbers, "Your Eyes Have Told Me So," a genuine hit of the neo-classical variety, which stands out from the rest of the show like a good deed in a naughty world, and "Sweet Bells of Home." The plot became submerged in a conglomeration of nonsense after the first scene. The scenes range from Neptune's home under the sea, through Holland, Japan and a desert to the back stage of a theater. Millicent Ward as Aphrodite; Hamilton Earle, J. V. Barrett-Lennard, Madge Locke, Betty Kaye, Victor Dyer, Pauline Harvey, Harry Hoyland, Lee Jordan, Arthur Blvin, Emmet Joyce, Ann Lockhead, Arthur Tackman, H. Weston and Miss Marion were the leading players. A large and active chorus wore some amazing costumes and caused comment by the strenuous manner in which they "attacked" their musical numbers.

The Family Theater began their spring drive Mar. 3 with a ten-hour show, using five five reel pictures and numerous comedies and topical films. Patrons were invited to come early and stay all day and pass-out-and-return tickets were issued. This unusual program was made possible as this house is one of four controlled by the same management. The Rialto, formerly the Colonial, the Strand and the Family, which plays eight acts of popular-priced vaudeville during the week, are the four houses. Keen competition between rival houses always benefits the public, who are not slow to patronize the best bargains.

The higher-priced houses in Rochester charge twenty-five cents top price and run about eight reels of first run pictures, and run is the right word. Serious criticism has been raised by the speed at which pictures are run when the house is crowded. At times the pictures take on a comedy aspect from rapid projection. Douglas Fairbanks' pictures are all of high tempo, but when shown at a slightly above normal speed are reduced to the level of Keystone comedies.

Fay's Theater week Mar. 4, offered Inc's "The Zeppelin's Last Raid" and six acts of vaudeville. This house has at last been placed on a paying basis for the first time in years. Interest has been keen during the opening weeks, but gradually drops. Elsie Ferguson's "The Song of Songs" turned away hundreds on its initial showing at the Regent, 3.

The Gordon continues to be open only week-end days. This house has been a failure on account of faulty construction. The main floor has one row of seats from which the screen may be seen clearly and four rows from which the characters on the screen appear distorted. The balcony is better, but people do not seem to care to sit in balconies at picture shows.

B. H. LEFFINGWELL.

## SAN FRANCISCO

SAN FRANCISCO (Special).—The Pathe exchange has filed a certificate with the County Clerk in San Francisco wherein it sets forth an increase of its capital stock from \$1,000,000 to \$3,000,000.

Lieutenants Durborough and Jackson, engaged on special photographic work on a vast scale, reached San Francisco from Camp Lewis, Wash., where they have found a wealth of material for moving and "still" pictures, which are to be thrown on the screen by the Committee on Public Information that relatives of soldiers may at home see the actual conditions under which the boys are living in training camps all over the country.

Mr. Connelley, manager of the Jewel, motion picture house, was arrested by Officer Peschon, the San Francisco censor, for having exhibited the film entitled "Birth," it being claimed by the department that the picture is an "offense against public decency."

Camp Fremont Theater Building is ordered by the United States Government. It is one of the many Liberty Theaters that will be erected throughout the country for the entertainment of soldiers in the different camps.

John Cort has sent his play, "Johnny Get Your Gun," to the Columbia for two weeks' stay, at the popular price of \$1.50, as he states, owing to war time conditions. Louis Bannison, once an Alcazar star, having risen from the ranks there, is now the star in this play. He has made a success together with the rest of the cast. The house was filled.

The Alcazar offered "Captain Kidd, Jr." this week, with Charles Ruggles and Dorothy Webb as the stars. "It Pays to Advertise," having done so well, it was repeated Sunday matinee, March 3, by popular demand.

## The David Mannes Music School

154 EAST SEVENTIETH STREET, NEW YORK CITY

begs to announce that

## MADAME YVETTE GUILBERT

will begin Tuesday, March 19th two courses  
For VOCAL and DRAMATIC STUDENTS in  
LYRIC and DRAMATIC INTERPRETATION Pantomime and Diction

The course of pantomime includes instruction for CINEMA WORK  
Each class is limited to twelve pupils only.  
Each course of twenty lessons (twice weekly), \$100.  
Application to the Secretary of the School, 154 East Seventieth Street.

## FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected hardwood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organisation in the world  
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

The Cort had Theda Bara in "Cleopatra," but Monday, March 4, New York Winter Garden's spectacle, "Show of Wonders," took its place.

The Savoy brought Lew Hearn and Bonita to the front in "Miss Spendthrift." The new stars as usual made a big hit, while Will King lent additional glory to the much enjoyed entertainment.

The Orpheum has another attractive bill, which includes Cecil Lean and Cleo Mayfield, Santi, The Propriety Recruit, Leroy and Ackert, Cressy and Duhne, Al Shayne, Morton and Glass and Harry Gilfoil.

The Strand filmed "In Bad," Alhambra "Broadway Love," Tivoli had J. Mary MacLane in "Men Who Have Made Love to Me." The Hippodrome had vaudeville and the picture "In the Balance," starring Earle Williams and Grace Darmond, while the Casino had vaudeville also and the Pantages gave us first class vaudeville also with a picture.

The Wigwag had Maggie Le Claire in "The Unfair Sex" and the picture "One Hour" starring Elinor Glyn.

Will Cressy is at the Orpheum and after the show gives his talks for the Government to urge us on to do our bit. On Washington's Birthday he gave an interesting serious talk at "The Slots," a branch of the Masons, and also entertained with funny stories. Your humble servant was on the program for "A Patriotic Talk."

A. T. BARNETT.

## FALL RIVER-NEWPORT

FALL RIVER, MASS. (Special).—Academy of Music: "Pollyanna," Mar. 4, 5, with Patricia Collinge as the "Glad Girl." In the part, Miss Collinge was ideal, and gave a fine performance. Oswald Yorke, a sterling actor of many years' experience, gave a great interpretation of John Pendleton. Joseph Jefferson, whose name recalls pleasant memories of his father, who was beloved by all the theatergoers, was seen as Doctor Chilton. Mr. Jefferson gave a fine performance. Beatrice Morgan, Mattie Ferguson, Helen Weatherly, Maud Hosford, Stephen Davis, Glen Hunter, Harry Barfoot and Selma Hall, all contributed good work. It is a skillfully assembled cast. The performance was perfect in every detail, and was one of the most enjoyable of the season.

Theda Bara in William Fox's wonderful photo drama production of "Cleopatra," Mar. 7-9. Myrtle-Harder Stock company Mar. 11-16.

Bijou bill, Mar. 4-9: Willie Solar (a big hit), Bert Walton and Molly Gilmore. Miss Lella Shaw and company in "The Truthful Liar" went big; Ryan and Ryan, the Carroll Troupe; "Afraid to be False," "Vengeance—and the Woman," Pathe News, Sessue Hayakawa in "Hidden Pearls," the Hazel Kirke Quintette, John Yule, the Carroll Trio, Maude Durand and company, Jarro, Green and Pugh; final episode of "Who is Number One?" Billie West in "The Fly Cop"; "Mother o' Mine" and Constance Talmadge in "The Studio Girl" gave general satisfaction to very large attendance.

Savoy: William S. Hart in "Blue Blazes Rawden," a fine photoplay; Corrine Griffith in "The Menace"; "Our Navy," "The Milky Way," "The Mystery Ship"; Fred Grove in Hall Caine's great story, "The Manx-Man"; "The Hidden Hand," "Green Eyes and Bullets," "Blood and Thunder," and Geo. Heban in "Lost in Transit," Mar. 4-9. Big attendance.

Plaza: William Fox presented Sonia Markova in a wonderful photoplay, "A Heart's Revenge." Ty Cobb, "Somewhere in Georgia," Darrell Foss in "Her American Husband," Weekly War News and "Skinner's Dress Suit," pleased large attendance, Mar. 4-6.

Globe, American, Star and Palace, moving picture houses, drawing good attendance. On account of the severe cold weather, work on Mgr. Sptz's New Empire Theater has been delayed, when completed it will be the best in New England—playing Keith vaudeville.

NEWPORT, R. I. (Special).—Opera House: An event of much importance was the return to the stage of Robert L. Downing, who at one time was a very popular actor. For the past few years Mr. Downing has been engaged as an evangelist and lecturer, and also pastor of the Independent Church, South Portsmouth, R. I. Mr. Downing made his reappearance at the Newport Opera House, Mar. 7-9, in an intense and

By Arthur Edwin Krows!

## PLAY PRODUCTION IN AMERICA

A WONDER BOOK OF THE THEATRE



"Everything that pertains to the material side of plays and their production, including the practical business and mechanical side of the theater, should be valuable to anyone related to the theater or who hopes to be connected with the institution in any capacity."

—METCALFE in "LIFE"

Over 70 Illustrations—414 pages.

Dvo. Cloth, \$2.25 Net.

AT YOUR BOOKSELLERS OR DIRECT FROM

HENRY HOLT AND COMPANY

19 West 44th Street, New York City

## The Dramatists Play Agency

FLORA E. GEBHARD, Manager  
American Authors Representative  
1482 Broadway New York

## BUSINESS DIRECTORY

RATES, CASH WITH ORDER  
15 Cents per copy. No. 1, single insertion.  
\$1.75 per line, 15 lines. \$3.00 a line, 30 lines.  
\$5.00 a line, 45 lines. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

## LITHOGRAPHERS AND PRINTERS

THE STROBBERIDGE LITHOGRAPH-  
ING CO. Cincinnati, N. Y.  
Times Building, Times Square, N. Y.  
THEATRICAL AND CIRCUS PRINTING.

## WANTS

RATES, CASH WITH ORDER

20 words or less, cost 50c. Additional words, 2c each. Four-times orders include a fifth insertion, free of charge.

YOUNG WOMAN of talent wanted to join well-known actor in building novel form of entertainment for Lyceum Circuit. "Entertainer," Mirror Office.

well written one-act dramatic play entitled "Somewhere in France." The play and company scored a big success, it being the best offering of the season. Mr. Downing was supported by a strong cast, and in the leading role was seen in a part that gave him an opportunity for wonderfully good acting. Mr. Downing returned to the stage with a playlet that should win him much success in vaudeville. W. F. Giss.

## EAU CLAIRE

EAU CLAIRE, WIS. (Special).—Grand Opera House (B. J. Hostwick, mgr.): May Robson, perennial, delighted a large audience Sunday evening, Jan. 27, in "A Little Bit Old-Fashioned." The Thirteenth Chair, Feb. 3, gave satisfaction to a packed house. "God Gracious, Annabelle," Feb. 6, also drew a packed house and proved very entertaining. W. J. HAGLEY.

**GRAY HAIR**

Restored in 4 to 8 Days

Not dyed—but restored to its original color! Mary T. Goldman's Hair Color Restorer is a pure colorless liquid, clean and dainty as water. You simply comb it through the hair and the gray disappears.

Send For Free Trial Bottle

Explain just what color your hair was before it turned gray—black, dark brown, medium brown or light brown. Better, enclose a lock with your letter.

We will send you the trial bottle and special comb with which to apply it. When you want the regular size you can get it direct from us if you prefer not to buy it from your druggist.

Mary T. Goldman, 791 Goldman Bldg., St. Paul, Minn. Established 20 Years



# AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

(Franklin H. Sargent, President, Daniel Frohman,  
John Drew, Augustus Thomas, Benjamin F. Roeder.)

Detailed catalog from the Secretary

ROOM 141, CARNEGIE HALL, NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

# ALVINE SCHOOL OF DRAMATIC ARTS

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)  
Claude M. Alvins, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor,  
Mile Davis, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Plicer, Harry Clark,  
Taylor Holmes, Harney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant,  
Dolly Sisters, Lillian Walker, Violet Mercereau and others.

Write for catalogue. Address Secretary. Mention study desired:

ALVINE SCHOOL OF DRAMATIC ARTS, 225 W. 57th St., near Broadway, New York City

# M. E. FLORIO

TEACHER OF BEL CANTO (ART OF SINGING)

VOICE PLACING A SPECIALTY

Grand Opera Tenor, formerly of La Scala, Milan, SUCCESSFUL MAESTRO of many promi-  
nent artists now on opera and on Concert Stage. One of the best men in this country  
who uses the real Italian Method. (THE GOLDEN SECRET OF VOICE PLACING.)

STUDIO, 171 WEST 88th STREET, NEW YORK. TELEPHONE 7127 RIVERSIDE

The National Conservatory of Dramatic Art

# F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round  
Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N.Y.

# Elizabetta Menzeli

Ecole de Chorographie Classic et  
Pantomime and Ballet Russe

All kinds of Dancing and Spectacular  
Acts Composed and Staged

22 EAST 14th STREET NEW YORK  
Telephone, 3334 Stuyvesant

## SEATTLE

SEATTLE, WASH. (Special).—Metropoli-  
tan: Maud Powell, violinist, was the so-  
loist with the Philharmonic Orchestra, Feb.  
28. Good attendance.

Pantages: Week of Feb. 24, "The Low-  
landies," premier equestrian, headlined a  
strong bill at this theater; others: John  
and Mae Burke, famous funmakers, in "Mil-  
itary Monkeydoodles"; Charles Anderson's  
buzzy Kats, singing and comedy; James  
Silver and Helen Duval, in a one-act play,  
"Simplicity"; Janet and Warren Leland,  
in "Pantomime"; and Walter Benton,  
comedy. The photoplay, "Who is Number  
one?" was also featured.

Orpheum: Week of Feb. 24, Mme.  
Metania Pomer, dramatic soprano, was the  
main attraction, and was ably assisted by  
Ernest Light; Fields and Brown, singing  
and talking act; Tiller, rag artist, made  
some very beautiful pictures from colored  
rags; Bruce and Groves, novelty dancing;  
R. A. Miller was a good cornet and sax-  
ophone soloist; Eleanore Roberto presented  
a musical comedy, "Oddities."

Moore: Week of Feb. 24, the headline  
attraction at this theater was "Vanity  
Fair of 1918," featuring Jack Trainor,  
Cora DeLaugh and a chorus of twenty.  
Good attendance.

Palace Hip: Week of Feb. 24, the Hip-  
podrome Road Show presented as a top-  
line feature, a comedy sketch, "The Morning  
After." The remainder of the bill was  
strong.

Gaiety: Burlesque headed by Ed. Arm-  
strong and company.

CAROLINE MENDELL.

# STEIN'S FOR THE STAGE FOR THE BOUDOIR MAKE-UP

## FT. DODGE

FT. DODGE, IA. (Special).—Exceptionally  
good pictures and show at the Majestic and  
Strand Theaters. Majestic, Feb. 17, 18, 19,  
Geraldine Farrar in the "Devil Stone";  
Chas. Ray in "Mother's Boy," Feb. 20, 21;  
Sessue Hayakawa in "The Secret Game,"  
Feb. 22, 23; Billie Burke, Feb. 24, 25; "The  
Land of Promise," Feb. 26, 27; Rupert  
Hughes, "Empty Pockets"; Dustin Farnum  
in "North of 53," and Gladys Brockwell in  
"Conscience," Feb. 28-Mar. 1, 2; The  
Strand, Feb. 19, 20, "The Birth of a  
Nation."  
June Elbridge, Feb. 22, in "The Whip"  
was the most enjoyable picture shown here  
this season. J. Barney Siery, Feb. 23,  
in "Real Folks"; Clara Kimball Young,  
Feb. 24, 25, in "Shirley Kaye." All fine  
pictures and all drawing cards.

LILLIAN M. RANKIN.

## SPOKANE

SPOKANE, WASH. (Special).—Auditorium:  
Orpheum attractions March 2, 3 and 4.  
Blossom Seeley headliner. Others: "In  
the Dark," Capt. "Pop" Anson and  
Daughters, Vardon & Perry, Kitamura Trio,  
Lew Reed and the Wright Girls, Lucille  
and Cockle.

Pantages: The Five Metzetts headed  
bill week of February 24. Others: Bob  
Albright, Sinclair and Taylor, Hume Mills  
and Company, Zara Carmen Trio, Kinkaid  
Kitties.

Hippodrome: First half week February  
24, "Little Miss Foxy," The Great Koban  
and Company, Lovett and Dale, Howard  
Martelle and Company, Zematier and Smith,  
Cook and Lillard. Second half: Pifford  
the Great, Ives Farnsworth and Leahy,  
Gray and Graham, Knorr and Bella,  
Arthur Davis.

REN H. RICE.

# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-  
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach  
us on or before that date.

## DRAMATIC

ADAMS, Maude (Chas. Froh-  
man, Inc.): Syracuse, N. Y.  
11-12, Ithaca 13, Buffalo 14-  
16.

AFTER Office Hours: Cleveland  
10-10.

AMONG Those Present: (Geo.  
Tyler): Chgo. Feb. 10—inf.

ALLISS, George (Klaw and  
Erlanger and G. Tyler):  
Boston Feb. 18—inf.

HARRYMORE, Ethel: (Chas.  
Frohman, Inc.): N.Y.C. Feb.  
14—inf.

BIRD of Paradise (Oliver Mo-  
rosco): St. Paul 10-10, Min-  
neapolis 11-23.

BLIND Youth (Lou Tellegen):  
Phila. 4-16.

BRAT, The (Oliver Morosco):  
N.Y.C. 11-16.

BUSINESS Before Pleasure (A.  
H. Woods): N.Y.C. Aug. 15,  
1917—inf.

CHEATING Cheaters (A. H.  
Woods): Chgo. Jan. 28—inf.

COME Out of the Kitchen  
(Henry Miller): Detroit 11-16

COPPERHEAD, The (J. D.  
Williams): N.Y.C. Feb. 18—  
inf.

CUNTHY Cousin (Klaw and  
Erlanger): N.Y.C. 11-16.

DANGEROUS Girl (Ed. W.  
Rowland): Mt. Pleasant, Pa.  
12, Union 13, McKeesport 14,  
Kittanning 15, Oil City 16.

DAUGHTER of the Sun (Row-  
land and Howard): New Car-  
tle, Pa. 12, East Liverpool, O.  
13, Washington, Pa. 14, Fair-  
port, W. Va. 15, Fair-  
mont 16.

DE Luxe Annie (Arthur Ham-  
merstein): Cinl. 10-16.

DREW John (John D. Wil-  
liams): Chgo. 11-16.

EVERYWOMAN (Henry W.  
Savage): Oklahoma City,  
Okla. 9-11, El Reno 12, Guth-  
rie 13, Ponca City 14, Tulsa  
15, Cushing 16, McAlester 18.

EYES of Youth (Messrs. Shu-  
bert and A. H. Woods): N.Y.  
C. Aug. 22, 1917—inf.

FAVERSHAM, William: Phila.  
11-23.

FISKE, Mrs. (Klaw and Er-  
langer and G. Tyler): Boston  
11-16.

FRIENDLY Enemies (A. H.  
Woods): Chgo. 11—inf.

GARDEN of Allah (Elliott,  
Comstock and Gest): N.Y.C.  
Feb. 25—inf.

GENERAL Post (Charles Dil-  
lingham): Phila. Feb. 25-Mar.  
10.

HER Country (Walter Knight):  
N.Y.C. Feb. 21—inf.

HIDGE, William (Lee Shu-  
bert): N.Y.C. Feb. 25—inf.

LILAC Time (Selwyn and Co.):  
Chgo. Dec. 24, 1917—inf.

LITTLE Teacher (Cohan and  
Harris): N.Y.C. Feb. 4—inf.

LOMBARDI, Ltd. (Oliver Mo-  
rosco): N.Y.C. Sept. 24, 1917  
—inf.

MADONNA of the Future  
(Oliver Morosco): N.Y.C.  
Jan. 28—inf.

MAN Who Came Back (Wm. A.  
Brady): Phila. Feb. 18—inf.

MAN Who Came Back (Wm. A.  
Brady): Boston Dec. 24—inf.

MAN Who Stayed at Home:  
Chgo. Dec. 24—inf.

MANTILL, Robert (Wm. A.  
Brady): Salt Lake City 11-16.

MARRIAGE Question: Louis-  
ville 10-16.

ONE Girl's Experience: Scrant-  
on, Pa. 11-12, Berwick 13,  
Sunbury 14, Harrisburg 15,  
Mt. Carmel 16, Shamokin 18.

PARLOR, Bedroom and Bath  
(A. H. Woods): N.Y.C. Dec.  
24, 1917—inf.

POLLY With a Past (David  
Belasco): N.Y.C. Sept. 8,  
1917—inf.

POTASH and Perlmutter in  
Society (A. H. Woods): Bos-  
ton Feb. 25—inf.

ROBSON, May: Frisco 5-April  
6.

SEVEN Days' Leave (Law-  
rence Abbot): N.Y.C. Jan.  
17—inf.

SEVENTEEN (Stuart Walker):  
N.Y.C. Jan. 22—inf.

SICK-A-BED (Klaw and Er-  
langer): N.Y.C. Feb. 25—inf.

SKINNER, Otis (Chas. Froh-  
man, Inc.): Frisco 11-23.

SQUAD Farm (Messrs. Shu-  
bert): N.Y.C. 13—inf.

SUCCESS (Lieber and Co.):  
N.Y.C. Jan. 28—inf.

SUCCESSFUL Calamity, A  
(Arthur Hopkins): Boston,  
Feb. 25—inf.

TAILOR MADE Man (Cohan  
and Harris): N.Y.C. Aug. 27,  
1917—inf.

TAYLOR, Laurette (Klaw and  
Erlanger): N.Y.C. Dec. 31,  
1917—inf.

13TH Chair (Wm. Harris):  
Wash. 11-16.

TIGER Rose (David Belasco):  
N.Y.C. Oct. 3, 1917—inf.

TRAIL of the Lonesome Pine:  
St. Louis 10-16.

TURN to the Right (Smith and  
Golden): Pittsburgh 11-16.

TWIN Beds (Selwyn and Co.):  
Pittsburgh Feb. 1—inf.

UNDER Pressure (Sydney Ro-  
senfeld): N.Y.C. Feb. 21—inf.

VERY Idea (Anderson and  
Weber): Boston Feb. 25—  
inf.

WANDERER, The (Elliott,  
Comstock and Gest): Chgo.  
Jan. 31—Mar. 9.

WARFIELD, David (David Be-  
lasco): Chgo. Jan. 22—inf.

WASHINGTON Square Players:  
N.Y.C. Oct. 31, 1917—inf.

WATTS' Your Husband Doing  
(Robert Jordan, Inc.): B'klyn  
11-16.

WHY Marry? (Selwyn and  
Co.): N.Y.C. Dec. 25, 1917—  
inf.

WILD Duck, N.Y.C. 11—inf.

WILSON, A. H. (Sidney El-  
liott): Ottawa, Can. 11-13.

Bellevue 14, Peterboro 15,  
Galt 16, Detroit 17-23.

YES or No (Anderson and  
Weber): N.Y.C. Dec. 21, 1917  
—inf.

## PERMANENT STOCK

BALTIMORE: Auditorium.

BAYONNE, N. J.: Strand.

BOSTON: Copley.

BRIDGEPORT: Lyric.

BROCKTON, Mass.: Hatha-

Brooklyn: Crescent.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera

House.

BUFFALO: Star.

BUTLER, O.: Majestic.

CHESTER, O.: Family.

DENVER: Denham.

DES MOINES: Princess.

DETROIT: Adams.

ELIMIRA, N. Y.: Monart.

EL PASO, Tex.: Crawford.

FITCHBURG, Mass.: Cum-

mingham.

HAYESVILLE, Mass.: Academy.

HOBOKEN: Strand.

HUTCHINSON, Kan.: Home.

JACKSONVILLE: Duval.

JAMESTOWN, N. Y.: Samuel's

Opera House.

KANSAS CITY, Mo.: Grand.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MONTREAL: Empire.

NEW HAVEN, Conn.: Hyper-

ion.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lexington.

NORTHAMPTON, Mass.: Acad-

emy of Music.

OAKLAND: Hippodrome.

OAKLAND: McDonough.

OAKLAND: Playhouse.

PATERSON, N. J.: Empire.

PITTSBURGH: P.H.

PORTLAND, Ore.: Baker.

PROVIDENCE: Opera House.

READING, Pa.: Orpheum.

ST. LOUIS: Shubert.

ST. PAUL: Shubert.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN DIEGO: Strand.

SAN FRANCISCO: Alcazar.

SASKATOON, Can.: Strand.

SCIENTADY: Van Currier.

SHARON, Pa.: Morgan Grand.

SILOX CITY: Grand.

SOMERVILLE, Mass.: Somer-

ville.

SOUTH BEND, Ind.: Oliver.

SPRINGFIELD, Ill.: Chatter-

box.

STEVENSVILLE: Herald Sq.

THOY, N. Y.: Lyceum.

TULSA, Okla.: Grand.

UNION HILL, N. J.: Hudson.

WASHINGTON: Poli.

WICHITA, Kan.: Liberty.

WINNIPEG, Can.: Winnipeg.

WORCESTER: Grand.

## OPERA AND MUSIC

BRINGING Up Father: Indian-

apolis 10-16.

CHEER Up (Charles Dilling-

ham): N.Y.C. Aug. 23, 1917  
—inf.

CHI Chin Chow (Elliott, Com-

stock and Gest): N.Y.C. Oct.  
22, 1917—inf.

COHAN Revue of 1918 (Cohan  
and Harris): N.Y.C. Dec. 31,  
1917—inf.

DOING Our Bit (Messrs. Shu-  
bert): Washington 11-16.

FANCY Free (Messrs. Shu-  
bert): Chgo. Feb. 24—inf.

FLO-FLO (John Cort): N.Y.C.  
Dec. 20, 1917—inf.

FOLLOW the Girl (Hitchcock  
and Goetz): N.Y.C. 2—inf.

FURS and Frills (Arthur Ham-  
merstein): Montreal 11-16.

GIRL of Mine (Marbury and  
Shubert): N.Y.C. Jan. 28—  
inf.

GOING Up (Cohan and Har-  
ris): N.Y.C. Dec. 25, 1917—  
inf.

HAVE a Heart (Henry W. Sav-  
age): New Decatur, Ala. 16.

Memphis, Tenn. 13-14. Hef-

Spring, Ark. 10, Little Rock  
17, Ft. Smith 18.

HER Regiment (Joe Weber):  
Buffalo 11-16.

KATINKA (Arthur Ham-  
merstein): Phila. 16.

LEAVE It to Jane (Wm. El-  
liott, Comstock and Gest):  
Chgo. Jan. 22—inf.

LET'S Go: N.Y.C. 7—inf.

LOVE Mite (Andrews Dippel):  
N.Y.C. Feb. 8—inf.

LOVE of Mike (Marbury and  
Shubert): Detroit 11-16.

MAYTIME (Messrs. Shubert):  
N.Y.C. Aug. 10, 1917—inf.

MAYTIME (Messrs. Shubert):  
Chgo. Jan. 30—inf.

MISS Springtime (Klaw and  
Erlanger): Washington 10-16.

MITT and Jeff: Pittsburgh 10-  
16.

ODDS and Ends of 1917 (Jack  
Norworth): Boston 11-30.

OH, Boy! (F. Ray Comstock):  
Bath, Me. 10-11, Dover 13,  
Leicester 14.



## REPORTS FROM CANADIAN CITIES

### Edmonton—Calgary

EDMONTON, ALTA. (Special).—Monarch: Marguerite Clark in "The Seven Swans"; Gem: Jack Pickford in "The Spirit of '17"; Hippodrome: Musical stock and Ben Wilson in "The Mystery Ship"; Dreamland: June Caprice and Harry Hilliard in "Little Miss Happiness"; and Billie Burke in "Gloria's Romance."

Hector McKie, scenic artist for the United Producing Company, who has turned out some fine settings for their various productions, died in the General Hospital, Calgary, Feb. 18, of tuberculosis.

The San Carlos Grand Opera Company on its recent visit to Calgary and Edmonton played to over \$15,000 for the week. The operas sung were produced on an elaborate scale, with a fine chorus and orchestra and a splendid array of soloists, notable among whom was Manuel Salazar, the principal tenor, whose singing and acting aroused the greatest enthusiasm. Many people travelled 300 miles to hear these performances and all felt amply repaid for their trouble. Business would have been larger still if there had been accommodation in Edmonton. This condition will probably be remedied before their expected visit next season.

Empire, Feb. 18-20: "Seven Days' Leave" pleased large audiences. Pantages, Feb. 18-23: Glen Echo, pleasing singer with good material; De Luxe Musical Maids, "Solitaire," clever little comedy, excellently acted by William Grew, Henry Garvey and Gwendoline Pates; Early and Laight, Frank McNeill and The Cabaret De Luxe; big business. Majestic: Miriam Cooper in "Betrayed," and Mrs. Castle in "The Mark of Cain." Veteran: Dorothy Gish in "Her Official Father." Empress: Robert Warwick in "The Mad Lover."

CALGARY, ALTA. (Special).—Grand, Feb. 18-20, Orpheum vaudeville: Fradkin, violinist, assisted by Jean Tell, soprano, and Emil Smith, pianist, were so well liked that they stopped the show for ten minutes, finally having to respond to an encore—an unprecedented thing in Calgary. Other good acts, Three Weber Girls, Allan Shaw, Bert Kalman and Jessie Brown, Foster Hall, Marion Harris and "The Corner Store." Big business. "Seven Days' Leave" with a first-class cast and elaborate settings also did big business Feb. 21-23.

Pantages, Feb. 18-23: Bombardment and Destruction of Rheims, Mary Dorr, Hager and Goodwin, Gilroy Haynes and Montgomery, Ugena Japs and Kahler Children. Capacity. Empress: "France in Arms." Allen: "The World for Sale" and Pauline Frederick in "Mrs. Dane's Defence." Regent: "The Eyes of the World" and "Alimony."

GEORGE FORBES.

### Ottawa

OTTAWA, ONT. (Special).—Russell: Phyllis Neilson-Terry in "Maggie" scored the greatest kind of hit. Supporting company very good; curtain calls were frequent. "There She Goes" opened to large audience, giving satisfaction.

Dominion: The following opened to capacity house: Greater City Four, Lulu Sutton and company, Wassy, Bollinger and Reynolds, and Grace and Green.

Regent: Manager Moxley is providing "Ghosts of Yesterday" and "Woman and Wife," to the usual big business.

Family: Vaudeville and pictures opened to good business.

Theaters closed here Feb. 18; will also close 25 and March 4, 11, 18, 25, "heatless" Mondays.

Russell: "Isle o' Dreams" pleased large audiences. "Peg o' My Heart," Feb. 19, 20 and matinee. "Katzenjammer Kids," Feb. 22-23 and matinee.

Dominion: Moore-Stacia, Dore and Rowan, Prevost and Goulet, Greeno and Platt, and Capt. Powers and company filled the house at each performance.

Regent: Clara Kimball Young in "The Marionettes," Feb. 19-21.

Family: Vaudeville and pictures, to good business.

All vaudeville and moving picture houses were closed throughout Canada on Mondays beginning Feb. 18 and ending March 25. Other theaters have the option of closing on Tuesdays, the object of this move being fuel economy.

Russell: "Peg o' My Heart" 19-20; "Katzenjammer Kids" 22-23 and matinee. The Orpheum Glee Club (local) presented "The Yeoman of the Guard," 27-28 and matinee, in aid of the Great War Veterans' Association. Albert Brown played a return engagement, Mar. 2, presenting "The Love of a King" and "The White Feather." Dominion: Sylvester Family scored great hit 21-23; others who also pleased were Gellina's Circus, Harrington and Mills, Force and Williams, and Ruth Belmar. Regent: Clara Kimball Young in "The Marionettes," and Constance Talmadge in "The Honey Moon," 19-23. Family: Vaudeville and pictures, 19-23.

J. H. DuBE.

### Kingston

KINGSTON (Special).—Grand Opera House: Walter Lawrence in "Come Back to Erin" pleased good audience. "Bringing Up Father Abroad" turned them away recently, and played a return engagement, to large attendance. The distinguished English artist, Phyllis Neilson-Terry, was

seen in the new comedy, "Maggie." It is a most unusual role for her and she clearly demonstrated her versatility in this somewhat ordinary play. It is regrettable that she is not allowed to use her wonderful voice, except to hum several snatches of song. "Which One Shall I Marry?" returned on Ash Wednesday, and played to two very poor houses, although giving good satisfaction. Harvey Orr's "There She Goes," made a capacity audience laugh all the way through the performance, Feb. 14. Harold Orr, having been drafted into the U. S. Army, had his place creditably filled by Kenneth Christy. F. Stuart Whyte's "Robinson Crusoe," played to three nice houses Feb. 15, 16, it being the second time here in less than a month's time. Klav and Erlanger have routed this pleasing attraction through some good territory in the States. It is Mr. Whyte's first time outside of Canada. "Peg o' My Heart" proved that it is still popular, Feb. 18. Ann Pitwood gave a pleasing interpretation of Peg. Theaters have to close every Monday from Feb. 18 to March 25. Legitimate theaters are given the option of closing on either Monday or Tuesday, but picture houses and vaudeville theaters must close Mondays.

GEO. PHILIP GERSDORF.

### Toronto

TORONTO (Special).—Royal Alexandra, Feb. 19-23: Richard Carle in "Fura and Frills" to splendid business. Burrell Barretto pleases, also Beth Smally, Fern Rogers and Harriett Hurt. Mr. Carle has been seen here in much better parts, though his dry humor is well appreciated.

Grand Opera House: "Robinson Crusoe" (return date), to capacity business. Zara Clinton, beautiful and clever, again scores; also Hamilton Earle, who sings well.

Shea's: Madame Doree's singers head a fine bill and are well liked. Wilfred Clarke, always popular, has a quick-moving playlet, and Karl Emmy's Dogs proved very clever. Capacity business.

Loew's: Jella Shaw and company and the Royal Hawaiians share the honors, though the Columbia City Four proved a popular hit. Farrar, as the fish girl in "The Devil Stone," does very clever work, making a fine dramatic photoplay. Capacity business.

Regent: Mae Marsh in "The Beloved Traitor," is drawing good attendance.

Allen: Mary Pickford as "Stella Maria," seems out of her element, charming Mary being hardly an actress of emotional type. Fairly good attendance is the general rule.

Eugene Fraser's death caused quite a shock here as he was a most popular member of Robins' Players each Summer. Jack Armory, according to late reports from Northampton, is improving.

GEO. M. DANTRÉE.

### Montreal

MONTREAL (Special).—"So Long Letty," featuring Charlotte Greenwood, was the bill at His Majesty's recently. It is a typical Morosco production, which means that it is a good one and is full of bright music, pretty dances, etc., capriciously staged. Miss Greenwood is a host in herself.

At the Princess, "Behind the Front," is a capital piece of nonsense by Walter de Leon and Mary Davies. Charlotte Parry appears again in her interesting sketch, "The Comstock Mystery," in which she plays six different parts; Bob Mathews and the Ten Toosoonies are the other interesting items.

The headliner at Loews was an operatic sketch, "The New Producer," Daisy Harcourt, the English comedienne; "The Alibi," a sketch; Julian Hall Grace Leonard and Tom Dempsey and Bert and Skatelle are other items. Alice Brady in "Woman and Wife" was the picture feature.

At the Gayety The Roseland Girls did a big business, opening to capacity Feb. 11. Montreal's first heatless day. The show was bright and catchy and well staged.

Pauline Frederick's in "Mrs. Dane's Defence" was the picture feature at the Francis, and Tom Moore and Stasia in a comedy satire entitled, "The Dream Girl," headed the vaudeville bill.

W. A. TREMAYNE.

### Vancouver

VANCOUVER, B. C. (Special).—At the Avenue, recently, the "Katzenjammer Kids" played to fair business, amusing the juvenile section of the audience. Harry Lauder gave four performances to crowded houses last month. His oldtime personality was as winning as ever, and his songs were received with enthusiasm. Whilst in the city he was the guest at luncheon of the Scot Societies on Friday, and the Canadian Club the following day. Before both bodies Mr. Lauder gave an impassioned address on War Conditions, and his eloquence and intense zeal revealed to many a Lauder they had not known before.

Week Feb. 18, at the Avenue, was given over to "Henpecked Henry," with Billy Oswald. Although this experienced comedian has many friends here, and Miss Beatrice Carmen sings well, the show did not attract, mainly because of its lack of interesting action. At the Orpheum Gertrude Hoffman and her Revue scored heavily, and among the picture houses, "The Honor System," at the Dominion and "The Devil Stone" at the Rex, drew most effectively of late.

CAMPBELL WOOD.

## B. F. Keith's Circuit— United Booking Offices

A. PAUL KEITH

President

E. F. ALBEE

Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

## FLORENCE SHIRLEY

"OH LADY! LADY!"

PRINCESS THEATRE

Management COMSTOCK & ELLIOT

## VICTOR MORLEY

Address 130 West 44th Street, New York

## UNA TREVELYN

CHEATING CHEATERS.

Management A. H. WOODS

En Tour

## W. O. McWATTERS

LEADING MAN

FIFTH AVENUE THEATRE STOCK CO., BROOKLYN

## CHARLOTTE WADE DANIEL

CHARACTERS

Grand Opera House, Brooklyn, N. Y.

### RICHMOND, VA.

RICHMOND, VA. (Special).—As usual, Al. G. Field's Minstrels brought out the biggest crowds of the season at the Academy of Music, matinee and night, Feb. 15. "The Princess Pat" at the Academy of Music, matinee and night, 22.

All moving picture houses here continue to do capacity business, and program for some of the houses as follows: Bijou, Florence Reed in "To-day," "Empty Pockets," Colonial, Theda Bara in "Du Barry," Mike Donlin, Odessa, Dustin Farnum in "The Scarlet Pimpernel," June Elvidge in "The Marriage Market," Lina Cavalieri: Jack Pickford in "Tom Sawyer," Douglas Fairbanks, Isla, Mary Garden in "Thais," Thelma, Little Mary Garden in "Sadie Goes to Heaven," Rex, Charlie Chaplin, Bluebird, J. Barney Sherry in "Fanatics."

At the Academy of Music, matinee and night Feb. 22, "Princess Pat" gave a very good musical show. At first, it seemed that it would not make good, but as it progressed the infectious humor and spirit of it quite captivated the audiences, which, by the way, were unusually large. The cast brought out some clever and talented comedians and some good singing members, but it must be confessed an obsolete chorus, at least as to that section where we usually look for growth and beauty.

Combining farce comedy with a wash of musical comedy, "His Bridal Night," starring Frederick V. Bowers, at the Academy of Music, 26-27 and matinee 27, delighted large audiences. Mr. Bowers, who sang his own composition, did so with spirit and zest, and his Good Luck to the U. S. A., given between curtains, made a hit and he was recalled repeatedly. Alma Youlin contributed several songs in good voice and style. The company was small, thirteen or fourteen in all, but the little coterie of girls comprising the chorus were interesting and pretty and well costumed.

"The Birth of a Nation," Feb. 28-Mar. 1-2, special return engagement, and "The Land of Joy," 4-5, with matinee 5. All of the moving picture houses continue to do capacity business. NEAL and McCONNELL.

### ALLENTOWN

ALLENTOWN, PA. (special).—Lyric: Guy Bates Post in "The Masquerader" pleased a full house. The curtain was held until 9 p.m. owing to the scenery being struck-tracked while en route from Wilmington. This is the second time that a performance has been delayed for transportation reasons, and William Hodge in "A Cure for Cura-

## Mildred Beverly

Address care DRAMATIC MIRROR

## Capt. Richard Coke

Address care DRAMATIC MIRROR

## JAMES L. CARHART

Mauds Adams Co. M'n'g'l. Chas. Frohman

## LOUISE MULDER

At liberty. Characters, Grand Dame, Agents.

bles "failed to arrive at all owing to delays in getting his scenery to this city. "Angles and Tangles," announced as a new revue, proved to be on the burlesque order as played to a week of fair business.

"Odds and Ends," with Norworth and Lorraine, seen here just before going into New York, is due here in a few weeks for a return engagement. Emma Dunn in "Old Lady 31," was announced but no definite date is available. "Flora Bella," seen a few seasons ago at the Casino, is due in a fortnight. Bookings are very scarce and business is very good.

FORD L. SHOTWELL.

### NORWALK

NORWALK, OHIO (Special).—Ginger Theater: The Norwalk High School staged a minstrel show which pleased a packed house, Feb. 21, and also attracted a fair-sized house, "The Man Who Came Back," 25; Lewis Gilger, formerly manager of the Gilger, and who spent several months on the French front in the ambulance service but was discharged on account of physical disabilities, has again joined the colors and is located at present at Camp Jackson, Columbia, S. C., with a motor supply company. Dr. Newell Dwight Hillis, the noted Brooklyn divine, appeared at the Gilger Sunday afternoon, March 3, for a lecture. He appeared here under the auspices of the Red Cross.

C. S. HARRINGTON.